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ABSTRACT

This volume contains papers that should help both elementary and high school teachers bring literature into the school curriculum and provide literary experiences which should carry over into the future. The introductory group of papers is entitled "The Point of View." The first paper uses the classroom as its center of focus. The second enlarges the frame of reference to the United States and addresses the funding situation for educational materials. The last paper focuses on making world understanding a frame of reference for literature education. In the section of the book a number of papers are grouped under the general heading "Choosing the Books." This section discusses the oral tradition, Newbery Award books, children's literature, sex-typed material, and adolescents and reading. The last section, "Using the Books," includes four papers directed at helping teachers to understand what general considerations should enter into their planning for the use of literature with children and what specific techniques may be employed to make book reading the kind of activity society would endorse. (WR)

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The International Reading Association attempts, through its publications, to provide a forum for a wide spectrum of opinion on reading. This policy permits divergent viewpoints without assuming the endorsement of the Association.

Foreword

THE ANNUAL CONVENTION of the International Reading Association has grown to the extent that it is no longer economically feasible to publish all the papers presented. Therefore, five volumes on specific topics were planned as an outcome of the Kansas City convention. Papers not published in these volumes were made available to the editors of the Association's journals for possible publication and to ERIC/CRIER for input into the ERIC system.

The papers selected by Dr. Catterson to be included in this volume focus upon the topic of *Children and Literature.* The rationale for the selection of the papers and for the organization of the volume are presented in Dr. Catterson's preface. This volume is the latest reflection of the International Reading Association's strong commitment to the development of worthy reading habits. The Association's publication list and committee structure provide additional evidence of the central nature of this commitment.

Leo Fay, *President*
International Reading Association
1968-1969

Preface

NOT MANY YEARS AGO funds for libraries were limited, courses of study centered around books written to a formula, and teachers knew little of the world of children's literature. What was known could hardly be used when book budgets rarely stretched beyond basic texts. It could be said that many children learned to read without ever having had a "real" book in their hands. Students reached high school to study literature as a subject when they had had almost no contact with books of quality. High school teachers bemoaned pupils' lack of taste as they tried to cram in a study of classic works. The remedy was often worse than the disease.

Fortunately, the climate for literature has changed rapidly of late. Research has shown that one cannot expect to develop a taste for good books in high school if the early school diet has been uniformly bland. It also seems clear that basic literacy teaching can be done as well from good books as from mediocre books. The teacher has been reassured that she need not fear dire consequences if she uses "real" books as vehicles for teaching reading; and good books provide treasure for the future in developing literary appreciation. As a result, elementary teachers are seeking books to read *to* children and *with* children, and they are seeking guidance in using books in imaginative ways.

High school teachers are looking rather closely at some of the materials they have used and they are pondering evidence about pupils who leave school and never again voluntarily pick up a book. Curriculum makers are beginning to believe researchers who insist that most books in English programs are rejected by teenagers as totally irrelevant to their lives. They are taking a hard look at what young people do want to read, as well as a hard look at what a modern life-style dictates for relevant teaching methods.

This volume contains papers that should help both elementary and high school teachers bring literature into the school curriculum and provide positive literary experiences which will carry over into the future.

The introductory group of papers is titled, "The Point of View." The first paper uses the classroom as its center of focus. The second enlarges the frame of reference to the United States and speaks to the funding situation for educational materials. Members of IRA internationally will be interested in what Miss Mathews suggests to IRA members in the United States. Members from other countries may find useful hints for action outside the United States. The last paper rounds off the discussion by making world understanding its frame of reference.

In the second section of the book a number of papers are grouped under the general heading "Choosing the Books." These discussions should be invaluable to the teacher who wants names of books, reasons for choosing them, and bibliographies complete enough to make it possible to order at once.

"Using the Books" includes four papers directed at helping teachers to understand what general considerations should enter into their planning for use of literature with children, and what specific techniques may be employed to make book reading the kind of addiction society would endorse.

THE POINT OF VIEW

And Gladly Read

ALTHEA BEERY
Cincinnati, Ohio

REPRESENTED IN IRA are persons with diverse interests and specialties in one or more facets of reading—classroom teachers and teachers of teachers; supervisors, administrators, and curriculum workers; reading specialists, teachers of developmental reading or remedial reading; clinicians, diagnosticians, and psychologists; students of child growth and development; and probably some with special interest and knowledge of linguistics as it applies to the teaching of reading. Everyone shares, however, at least one thing in common—a deep desire that children learn to read with efficiency and dispatch and learn as well to use reading in ways that will help them develop their full potential for learning and living. This paper does not deal technically with research nor with the disciplines that impinge on reading, although research has not been ignored; rather, the paper is concerned with ways to achieve the overall goal of having children read—gladly, joyously, successfully.

At the present time the profession is deluged with theories, studies of specific facets of the reading process, controversies over initial approaches, competing methodologies, and organizational patterns. Moreover, a bewildering array of systems, packaged multimedia programs, basal and supplementary textual and practice materials, are being put on the market. Hopefully, all this ferment will result in a more reasoned and better balanced means to ends.

In the meantime, is it not possible that somehow the child as a reader has been misplaced or at least sadly neglected? Children are more than puppets to be trained to respond automatically to the tug of now this string and now another. Teachers sometimes have been reduced to mere manipulators of materials; checkers or recorders; or mechanical followers of a program that tells them exactly the steps to follow, what questions to ask, and even the exact response to expect from the pupil. Too much emphasis seems to be on materials

and processes and too little on children and the ways they learn to read and use reading as they learn.

For the most part, the present ferment is the result of well-intentioned concern. Most authors, publishers, and producers of reading materials are attempting to apply what researchers and theorists are suggesting. The occasion, however, for exercising initiative and responsibility has too often been taken away from the teacher who deals hour-by-hour with children in the classroom. And many children are bound by too much prescription and too little opportunity to get involved in their own learning. A better balance is needed. Greater emphasis should be placed on children's gladly, happily reading. We should reappraise any program that suggests that children should spend more time in talking or studying *about* reading than *in* reading.

Conditions That Foster Joyous Reading and Insure Achievement

Involvement

Children should be given an active role in their own learning. There should be a reduction in the amount of ritual teachers ask children to observe as reading material is presented to them and more responsibility placed on children to encounter symbols and information in print and to work out strategies for unlocking symbols and dealing with ideas. Of course, the teacher is needed—to create the proper environment, to provide a wealth of suitable materials, and to promote occasions that call for reading as a good way to find answers to problems. Children should increasingly help set their own goals and help determine what practice they need.

Why are educators so afraid to let children help each other? Often, classmates are at about the same stage in learning to read; sometimes they are more able to know what is causing a difficulty and to give helpful clues than is a hovering adult. A third grade child responded to a classmate's repeated requests for pronunciation of words with the following sage advice: "How do you expect to know if I always tell you the words you don't know. Sound them out; that's what I do. Sound them out and you'll know them all by yourself."

Reading to each other in small groups can reduce the tension of an uncertain child, offer a chance for more frequent participation, and give the child a more active role. Recently there have been encouraging reports of a slightly older child being used as a tutor or volunteer helper, even though he has his own problems in reading and social development. Both the tutor and the child were helped and they shared mutual benefits in self-esteem.

Involvement with symbols can come quite early today when TV, signs, billboards, and books are prominent parts of the environment. Fortunate is the child whose interest in symbols and "what the book says" is encouraged by a parent or relative. Whether the child is two, or three, or four, or five is unimportant so long as a response is made to *his* inquiry, *his* curiosity, *his* interest. Later, in-school opportunities are planned to involve the child in reading related to ongoing activities. Involvement leads to effort and motivation; it makes reading a necessary and natural part of an enterprise.

The Setting

The total school curriculum and the activities and enterprises which fill the school day all make their contributions to what the child brings to reading. Even if it were possible, it would not be profitable to spend the entire day in reading. Meaningful, problem-solving activities provide purposes for reading and a chance to apply reading power in many situations. Experimenting, observing, viewing films and filmstrips, listening to recordings, discussing, and solving problems are all ways of learning which do not diminish reading but enrich and supplement it.

In planning the proper setting for the teaching of reading, it is essential to view reading as a part of language and thus avoid looking at it too narrowly or too prematurely. Oral language is the foundation on which the secondary symbols used in reading and writing must rest. Linguists are studying how language really works and how it develops in children. When teachers of reading understand the implications of linguistics, they will be better able to create an environment favorable to reading. Oral language is rooted in experience. Recent studies have reaffirmed the importance of the

exploration of materials and active response to events in the early years of childhood. Language gives meaning to experience as children learn to label, to compare, to categorize. Control over language is an amazing accomplishment; yet linguists assert that even under limiting conditions most children by the age of six or so have learned and can use the essential characteristics of their native dialect.

All this does not mean, at least to me, that learning to read and developing real power in reading will not require regular attention to this facet of the language arts, but that reading should be put in an air-tight compartment. Ability to listen, to communicate orally and in writing, and to appreciate literature—each has value in its own right. All the language arts support and reinforce each other. Each provides part of an integrated setting for the others.

One final note on creating an environment favorable to reading. In addition to having a teacher who is enthusiastic about reading, schools should provide attractive and appropriate books, which are easily available in the classroom and in the library resource center. A librarian who knows children and books is a valuable ally to both teacher and child.

A Planned Program

The foregoing should not imply that it is sufficient to provide a rich environment, plenty of books and time to read, and a permissiveness as to what and when children read. Children will read more joyously and with greater security when they sense that they are making progress toward goals and understand what is involved in reading. There is need for a *flexible* program in which children play a part in building and modifying, rather than a program completely set out in advance. Broad guidelines and flexible strategies contribute to a feeling of security and well-being. (If inexperienced and undertrained teachers require a detailed program and step-by-step procedures, the problem becomes one of remedying these weaknesses.)

There should be a place for personal reading of materials the child chooses for himself. Much of such reading is individualized, although opportunity to share what is read usually heightens enjoyment.

The program should contribute to early independence in word recognition. *Decoding* is the term used currently. Whatever it is called, the child should learn ways to work out words in connected discourse. One teacher had a standing rule, that if the pupils could tell her why they responded as they did to her questions, their answers would always be accepted. The assignment given was a simple one—to draw pictures illustrating words that began with the consonant sound of *d*. One boy drew a hamburger on a bun—a truly delectable hamburger, the mouthwatering kind. "Beautiful," said the teacher, "good enough to eat, but tell me—the word hamburger doesn't really begin with the sound of *d*, does it?" The child looked the teacher squarely in the eyes, and with a somewhat injured expression firmly explained what he felt should have been obvious—"*done* hamburger!"

Paralleling these abilities should come increased power to think about and interpret what is read. In my judgment, comprehension skills are best mastered in the give-and-take of class or group discussion. Problems to be solved through reading are set up, and appropriate pauses are made, both to check tentative conclusions and to anticipate new solutions in the light of the previous content.

Pacing

Naturally, there must be sequence from simple materials and skills to more difficult materials, more mature interpretation, and more independence. Some children need more time and more help on particular skills than do others. Too often children at either end of the scale are shortchanged; the able child is held back, and the slower achieving child is overwhelmed. Whatever the pace that fits a given child, he must be able to feel good about himself.

There should be provision for varying the pace: at times the challenge of difficult materials tests his strength; at others the vocabulary and skills already mastered are put to use with easy material so that confidence, fluency, and pure enjoyment are the chief characteristics of the enterprise. This alternation of difficult and easy material, most common in recreatory reading, should also be part of the so-called developmental program in reading.

Might not the plan for pacing include the child's judgment as

to what would be desirable next steps? It is particularly important that the difficulty of reading in the content fields be examined, with a child free to select materials he can read and to adjust to his needs the amount of time to be spent with a particular selection.

Personnel

Many staff resource persons should be available to help as needed. In our technical and affluent society, an increasingly smaller proportion of workers will be needed as producers, and a larger proportion of society will find a place in a "helping" profession or position. Hopefully, the schools can look forward to a time when each youngster will have a thorough diagnosis of his health and physical needs, his emotional status, his developmental pattern, his learning style, and his present abilities and interests, so that the materials and activities in the situation will challenge him and encourage his exploration of language and reading without the threat of frustration or failure.

Available would be such persons as the librarian, the supervisor, the reading specialist, the administrator, the guidance person, the physician, oculist, psychologist, *not* hovering over the child but available when help is needed. Parents and volunteers belong as part of the team, with brothers, sisters, and classmates as part of the backup squad. Such team effort results in shared success; there is comfort also in shared failure. Usually the teacher is the one who knows the child best, and he should have a central role in asking for services from other trained personnel.

Acquaintance with Literature

Educators as a group get real enjoyment and enrichment out of a good book or a lovely poem. They know that books are mirrors held up to life; at their best, they enlarge horizons. All of life—past and present, here and far away—is reflected in literature. It illumines not only the objective world but the inner world of human nature. In a recent article James Miller (*1*) put it this way: "Literature is a way of knowing. Literary experience is fundamentally an imagined

experience. . . . Like a fingerprint, a work of literature is unique; it offers its individual experience to the reader."

The parent or teacher who knows the deep joy that literature can give, wishes to acquaint children with worthwhile stories and poems. He knows that throughout most of the elementary school years, children can appreciate books and stories that they cannot yet read for themselves. The obvious solution is to set aside time for teacher or librarian to read or tell stories. Teachers say this time is becoming harder to find, but it is essential that room in the day be made for it.

This is the golden age of children's books. Among the twenty-five hundred juvenile titles published each year are many that speak to the interests of boys and girls: some are informative without being didactic; others feed the imagination; often a new book is written by a favorite author; occasionally a bright new edition of a treasured classic is issued. The best of these books are added to the growing collection in the school library or children's section of the public library. Ideally, each child is building his own library; paperbacks are within the resources of most families.

Bringing the right books and the right child together fosters love for reading and the building of lifetime reading habits. The ingredients for this growing friendship with books include an adult with enthusiasm for children's books, an attractive spot for reading, a relaxed atmosphere, and time to share books in many voluntary ways—dramatizing, giving puppet plays, making shadow boxes, forming book clubs, illustrating stories, reading a favorite section orally.

Meeting a live children's author or illustrator enhances interest; this is possible in urban centers. A small community in California, through the cooperation of the PTA, annually brings an author or illustrator to the school for a day. Children read and discuss the author's books in advance, plan the questions they will ask, and arrange an exhibit to display the books and the illustrations they have made. In another school, a fifth grade has a tradition of celebrating the birthday of Hans Christian Anderson with a display of his books, a program, and a birthday cake.

Yes, good books are a precious heritage. Neil Millar (2) de-

scribes it this way: "Print holds enchained words in sleep, to be awakened some day by the light-blown kiss of reading. Fire and living breath wait entranced, expectant, in that black, dried, precious ink."

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Media and Instruction for the 1970's

VIRGINIA H. MATHEWS
American Book Publishers Council

THERE ARE at least three aspects of the subject "Media and Instruction" that one could discuss: the *why* of curriculum change and the necessary responding support by media; the *what* of media in its relationship to learning; and the *how to do it*. This discussion focuses on the *why* and *what* of curriculum change, media utilization and learning, since the *how to* is probably still an unknown quantity for most people.

It may seem to many that the question of why schools need to utilize books and other media is clearly understood. Actually, this is not so, and there is a communications gap here, as in so many other areas of American life. A look at the why of the role of media and library resources may produce better communication.

The Why of Media and Library Resources

A glib phrase-maker might style the decade just ending the *Decade of Dichotomy*, for the sixties have been the years of widening gap between affluence and poverty; white and black; young and old; science and the humanities; and, lately, between increasing numbers of the people and their government. One can see now in retrospect that these have been ten years of wrenching change in which world-wide society has been substituting new priorities for old. At such times education and educators always find themselves on the spot where arguments about conflicting demands and systems are hottest. A parallel has been suggested between today's upheaval and that which occurred just prior to the American Civil War. The convulsion then had to do with whether the universities were going to maintain a narrow notion of the curriculum as being of the classical variety, or whether they were going to be useful (one might read *relevant*) to society by discussing matters having to do with agricul-

ture and industrial development. Now, once again, and as far down the educational continuum as preschool, the curriculum is being examined. A whole new curriculum—in fact, a new way of thinking about education—is evolving.

En route to a brief look at our volatile communications and media soaked culture that mandates radical curriculum change and greater use of media, a glance at the two social change factors that have brought us to our present polarized state may be profitable. These two change factors are 1) the population growth and redistribution since the end of World War II and 2) the research and development effort of the same 25 year period otherwise known as the technological revolution.

Since the end of World War II the population of the United States has risen over 40 percent. Growth in numbers has been coupled with erratic geographic redistribution from rural and small towns to urban areas; from central cities to suburbs; from the South and Midwest to Florida, California, and the Southwest. This mass migration has been among the most overwhelming in history. The refugee movement of unskilled, illiterate, agricultural laborers—mostly Negro, Puerto Rican, and Mexican—from farms where mechanization has destroyed their jobs, to the ghettos of large northeastern, midwestern, and west coast cities, has produced a revolutionary change in the character of the major cities and in the areas that surround them. It has changed the racial texture of American society and has brought the problems of poverty, alienation, and cultural difference sharply to the attention of the middle-class majority. In addition, the changing age mix of society has reached the point where half the population is under 26. Within a few years, Americans' perceptions of themselves as a nation—their goals, priorities, and values—have been challenged and they have begun to undergo convulsive change.

The other half of the "pincer" movement has been the technological revolution, the effects of which have become economic and social reality for the whole society. Fifteen billion dollars in annual investments in research and development by government and industry have produced innovations that have transformed everything in our lives. Social and economic organization has become enor-

mously complex and highly dependent upon a communications system which may become—indeed, may already have become—the greatest force for change of all.

The tremendous technical power with which we now operate can be handled only by an organized work force in which each individual can perform usefully only if he knows how to obtain and utilize the constant flow of information coming to him in many forms. Specific instructions have become less and less adequate to bring the performance of employees into the necessary pattern. In the future, jobs capable of being governed by fixed instruction will be handled mainly by machines. Increasingly, the necessary social and economic coordination will be achieved by preparing the worker with sufficient training so that he has a high degree of insight into the purpose of his work, and so that he can make the proper decisions independently when confronted by unforeseen circumstances. This method of social coordination is much more demanding of communications of a higher order than is the fixed instruction method. It means that each participant in the endeavor must understand the whole endeavor and keep informed of the changing nature of his work so that he can make his own continuous adaptation to it.

In the same way, society needs—and largely has achieved—a massive flow of information, the principal purpose of which is to enable the individual to prepare himself meaningfully for society's needs.

Every child growing up in our society (those who now constitute half of our population) has been exposed to media constantly from birth. For twenty years, TV has pervaded every aspect of American life with its values and images, and yet its effects on our society have hardly begun to be felt. It has become one of the most vivid influences in our culture, so as to be hardly noticed as a special factor in decisions, viewpoints, and values. Television is compelling in its immediacy and its focus on *now*; it has created an awareness and concern for events and situations that are beyond the daily purview of most citizens. Yet, little has been done in school to prepare children for television's intelligent use, which includes providing balance and countervailing sources of information.

Now other aspects of technology are becoming pervasive, espe-

cially the computer. Computers seem likely to reinforce the effects of mass media in reducing individuals to an anonymous and uniform relation to a central source of authority and information. One digit among millions gazing at the identical scene on millions of screens, one nameless code number in the impersonal electronic memory of the computer, which ominously gathers all the recordable data of one's existence—it is visions of this sort of trapped, conformist depersonalization that are creating malaise and *countermeasures* among many of our citizens, especially the young. And most interestingly, many of these countermeasures crystallize around the use of media. Young people are reading paperbacks along with underground newspapers of their own making; they are making films and taping everything they can. They are using media—with which they feel so at home—to express the values by which *they* wish to live, by which *they* wish to grow, by which *they* wish to shape the future. The shift, for them, is away from being used by science and technology; the shift is toward humanism and studies that involve people as individuals. Creators, communicators, and consumers are wedded interchangeably in this view; one is not out to put something over on the other, be he advertiser or teacher. There is an upsurge among the young in urban studies, sociology, ethics, philosophy, and art about the grasp of the private vision, the playing out by the individual of his own role as he sees it.

These young adults are the parents of children who will come to our schools within the next few years. They are behind the off-Broadway movement in all media, the new emphasis on local TV programing and production. Their children will have been taught from the bassinet to appreciate variety; to treasure differences in taste, culture, and color; to be active, exploring, participants rather than passive onlookers.

These are factors shaping educational objectives, the children who enter and leave our schools, the learning program and its methods and tools. To take the inquiry skills of observation, classification, analysis, synthesis, and evaluation that are already being learned outside the classroom—and organize, channel, and reinforce them—this is the size of the undertaking for the schools and for the classroom teacher, especially for the teacher of language, word use,

and interpretation skills. The task is nothing less than to transform the children of a whole subliterate class, to transform instruction and curriculum into learning opportunity for a kind of child no society has ever produced before or tried to prepare for living. Here lies the real reason for a rich variety of media organized into a usable arsenal in our schools. The society of today, and increasingly of tomorrow, will demand that learning be relevant and communications-centered, that it be people-oriented, both in terms of learner and of those who guide learning.

What Media for Instruction?

We know that leaders in education, civil rights, and other fields are aware of need. *Standards for School Media Programs* (published March 21, 1969) has received the admiration of political, as well as educational and communications leadership. Senator Dell, in presenting the *Standards* to the Washington community in March 1969, said ". . . today's action, signifying a unified approach to the use of books and audiovisual tools, is what I believe to be an omen, an augury of things to come. . . ."

The Standards were published after several years of work by school librarians and audiovisual specialists. They were developed with the active assistance of some 28 associations centrally concerned with education, including the International Reading Association. In commenting on this cooperation, Dr. Sterling McMurrin said,

> . . . one of the most important things about these Standards is that they are the product of people who are involved in the uses of books, as well as people who are involved in the other media. If these two kinds of media—the print and the audiovisual—had continued to be kept separate, we would not begin to have in the future the adequate usage in the schools of either of them, the usage we *must* have.

The Communications Gap

Now for an illustration of the communications gap. April 15—the deadline for submission of income tax forms—is a good day in

the United States to propose cuts in spending by the government; and that is what was done in April 1969. The budget for fiscal year 1970 was proposed. One of the items marked for *total elimination* was Title II of the Elementary and Secondary Education Act. This is the act that has helped to put school libraries and school library resources into so many schools and upon which teachers and children have come to depend. In making the announcement, an official at H.E.W. reported that in the context of the total federal program for education, special programs for books and equipment were considered low priority. Four days later, President Nixon said in a public statement, ". . . never have our libraries played a more important role in our campaign against ignorance and for the fullness of education opportunity . . . modern technology is revolutionizing our system of public information. Our libraries, with new programs and new media techniques, have become exciting and effective centers of innovation."

Carl Byerly said: "The proposed cutback of Title II is a calamity for Detroit and all large city school systems attempting to develop library resources for modern instruction."

Only last year Whitney Young, executive director of the National Urban League, made clear his sense of the priority of school library resources:

> Ghetto schools, especially, must be equipped with the best libraries, filled with books which are relevant to the needs and aspirations of young people today. It is far wiser, and cheaper too, to stress better reading habits now than to provide remedial programs later. Funds are available for fighting wars, racing to the moon, and building supersonic aircraft; but about 36,000 schools in our nation are without libraries, and many thousands of those in existence are totally inadequate. We cannot call ourselves a civilized nation until this situation is corrected.

Many others have pointed out that lack of books on which to test and practice newly-won reading skills is a predominant factor in failure in the inner city.

And so, the question arises: with whom is the elimination of federal funding for school library and curriculum resources a matter of low priority? Obviously, not with educational leaders like

McMurrin and Byerly, not with urban and inner-city leaders who know that the disadvantaged child needs to be able to match his learning pace and patterns with combinations of print and audio-visual resources that suit his needs exactly; not with teachers who have had the chance to find in rich media resources the key to undreamed of instructional flexibility; and not with aware parents.

Further, one must ask: who sets the priorities for education and who is listening to those who have the best right—or think they do—to do so? Are the three *I's*—Inquiry, Independence, and Individualization—just "educator talk?" Is talking about instruction that will help pupils to learn how to generate alternatives, adapt to change, and choose the tools that are the best suited to the solving of the program at hand, being "ivory towerish?" The answer by informed public opinion is "no."

Suggested Action

We have examined briefly the learner's and the educator's reasons for using a wide range of library or media resources and the government's projected response, based on a mistaken reading of the priorities. What must be done now to help reorder the national priorities, change schools and their way of doing things, and fashion a true instructional-learning technology in which people and ideas, software and hardware, all play their orchestrated roles?

What to consider? Money—or the lack of it—is a problem at all levels; vastly larger sums will be required than are now dreamed of. However, lack of money is by no means the only block to progress.

At the national level there are several steps that can be taken:

1. The term *media* must be clearly and authoritatively defined or redefined to include books, magazines, journals, and newspapers; and great effort must be made to insure widespread understanding of this concept. Such terms as "Instructional Technology" or "Educational Technology" should be defined and understood to refer to the *process* whereby human skills as well as materials and equipment are applied to teaching and learning. Too often, such terms are used to describe *products* alone.

2. Authoritative sources within the United States Office of

Education and elsewhere in the federal government must recognize and support the growing role of media and of media specialists in the individualized instruction and independent learning that for so long has been given lip service as an educational ideal but has almost never been implemented significantly. Only then will the substantial annual investment in media programs called for by the *Standards* make sense and be not only possible but mandatory.

> To maintain an up-to-date collection of materials in the media center not less than 6 percent of the national average for per pupil operational cost (based on average daily attendance) should be spent per year per student. The estimated 1968-1969 national average for per pupil expenditure is $680, which would mean an expenditure of approximately $40 per pupil for media—$20 for printed materials—mostly books—and $20 for AV.

3. There must be strong support for funds set aside for a kind of instructional innovation made possible by the orchestrated use of the whole range of media. Only national consensus in the form of federally appropriated categorized funds will assure that some significant portion of the school dollar goes directly into materials for the instructional program which is the heart of the matter.

4. A systematic effort must be made to research and develop a wide diversity of instructional strategies and to experiment with their application to an ever greater variety of learning styles and potentials.

The above are all things that teachers would like "them" to do, principally the government. What can the professionals who are closest to the need—teachers and media specialists—do, individually and through their organizations, to get some action? Perhaps:

1. They can admit that they have not made more than token moves toward utilizing even the minimal resources now available in most schools to effect real and sweeping changes in learning opportunity and learning guidance for each child.

2. School librarians must initiate a team approach to this demonstration by enlisting audiovisual and instructional supervisors in planning jointly to use the *Standards for School Media Programs* as a means of measuring the quality of the instructional program and not merely as quantitative guidelines.

3. They must set sequential priorities for development of

school media programs and begin to do some cost-benefit accounting of professional time expended and the effectiveness of materials, programs, and performance budgeting. (The *Standards* recommend that all materials-processing operations be removed from the school building and be provided for centrally so that the media specialists can do their real work with children and teachers.)

4. They must bombard the teacher training institutions with requests for training in the use of the independent inquiry method of instruction.

5. They must discuss and plan with administrators the need for inservice training of teachers in new instructional strategies and media use, and help initiate regular training programs as part of the teacher's work day.

6. They must recognize the tremendous importance of implementing the *Standards'* recommendation of two supporting staff members for every professional media specialist. Media specialists must be alert for ways to involve a wide variety of other aids, parents and other community helpers, in the individualized learning program, and provide training that will enable them to be genuinely useful.

7. School media specialists must learn to anticipate and plan for the role of media in relation to such developments as neighborhood study centers and other decentralized learning sites, *including the home*; and they must allow for greater community involvement in curriculum planning and learning process.

8. Educators must fight hard for the restoration to the federal budget of the relatively small amount authorized by Congress under ESEA for Title II and under NDEA Title II for school library resources.

The *Standards for School Media Programs* opens a whole new concept of education for the 1970's and beyond—learning that is built upon the life style and experience of the learner. The instruction program to which they are geared is an exciting one, and it is the only kind of program that can possibly fit the needs of today's children.

Stretching is always hard and sometimes uncomfortable. The educator, above all, must stretch—go outside present experience and limitations—to encompass change lest he become engulfed.

Children's Literature and World Understanding

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THIS PAPER is based on two fundamental premises. First, that the relationship between children's literature and world understanding is essentially the same relationship that exists between any literature and world understanding. Second, a relationship or series of relationships between literature and world understanding is intrinsic in the definition of literature, inherent in the very nature and function of literature.

Definitions of literature vary according to the special interest and viewpoint of the individual who is defining it. Some modern linguists have chosen to regard any verbalization committed to paper, "anything in print," as literature. This is a far cry from older, more orthodox concepts—concepts deeply rooted in the critical analysis of the nature and function of literature.

The purposes of this paper require that this broad, extreme, unorthodox, and nonfunctional definition be categorically rejected. The long history of literary criticism from Aristotle to T. S. Eliot, and the equally long history of the inquiry into the nature and function of literature from Plato to Sartre, are taken to be strong and adequate evidence of the fallacious sterility of such a definition.

One of the more orthodox approaches has consisted in limiting literature to great books—masterpieces of literary production. This approach represents value judgments. It serves to distinguish great literature from lesser literature, but is inadequate for the purposes of this paper.

A functional, objective definition must lie somewhere between these two viewpoints.

Poetry, drama, prose fiction, and philosophical, historical, and even scientific writings, have been known to be labeled as literature. If the definition of "anything in print" is rejected, while admitting the possibility that all the named types of writing may be literature,

it becomes apparent that the definitive characteristics of literature cannot be found by defining or describing *genres*. It is also apparent that not all literature is imaginative. Neither form nor content per se can be the criterion upon which a valid definition of literature can be based. The answer lies elsewhere.

Any writing—poetry, drama, fiction, essays—may be called literature if it fulfills certain functions. These are functions admittedly hallowed by time, but their applicability and validity in our times seem eminently demonstrable.

The history of literary criticism and the age-old inquiry into the nature and function of literature combine into an involved, many faceted dialectic whose central theme revolves upon, and evolves from, the concept of what is pleasing and useful. The concept of "pleasing and useful" was not the same to Horace as it was to the theorists who revived his work during the Renaissance. Since that time, the pleasing and useful have been reinterpreted, reevaluated, and renamed many times.

Many a literary generation believed—or pretended to believe—that the usefulness of a literary work lay in its moral aspect. This was especially true of poetry and drama. These genres, attacked by statesmen and churchmen, were defended on the basis of their being elevating and capable of arousing such lofty emotions as patriotism, honor, and courage.

On the other hand, particularly in the post-Romantic period, there have been literary generations who believed that poetry, the plastic arts, and all art forms cannot and should not be useful. "Art for art's sake" and "poetry for poetry's sake" have left their mark on what the twentieth century can call useful.

The concept of what is pleasing, part of the dialectic on what is beauty, has also undergone tremendous change under the influence of relativistic doctrine. Here, too, the influence of post-Romanticism has been dominant. The twentieth century admits no absolute standards of taste, beauty, utility, morality, or language. The concept that literature is "beautiful thought beautifully expressed" is considered obsolete and as sterile as the concept that literature is "anything in print."

Many specialists in other fields—sociologists, psychologists, his-

torians, and theologians—see literature as documents representing the history of ideas and social processes, a record of man's intellectual progress. That there is a close relationship between literature and the history of ideas, that intellectual and social movements have influenced the production of literary works and even become integral parts of them, is undeniable. The question is: what makes literature different from other works that trace the progress of civilization or are landmarks in the dissemination of ideas?

The answer lies in the fact that literature is an art form. This is to say that its form, its style, its language, and its function are related to an aesthetic purpose. This aesthetic purpose serves not merely as the only valid distinction between literature and other writing; it gives literature an intimate relationship with the highest and most inclusive of educational goals. Here, the aesthetic quality of literature becomes intricately bound to world understanding.

Any attempt to clarify this interrelationship hinges upon the justification of literature as an art form and upon an analysis of what constitutes aesthetic quality. These two concepts are likewise interdependent.

Classifying literature as an art form immediately emphasizes its being artifact—something created or recreated by the skillful application of techniques, by the rearranging of component parts, by a discriminating selection of detail, by the highlighting and suppression of internal features. But to the operation of these processes, common to all art forms, one should add the operational factor that distinguishes literature from other art forms and, simultaneously, from other kinds of writing. This additional operational factor is the use literature makes of language.

The language in factual material is, or purports to be, specific, referential, denotative. The language of the art form, however, may be ambiguous. It is expressive. It is above all, connotative. Normally, the use of language in factual material is such that the language itself is less important than the facts or ideas being conveyed. In the literary art form, on the other hand, the language is drawn to the foreground. Rhyme, meter, and alliteration are among the devices employed.

Another phase of the distinction to be made between literature

and factual writing lies in the area of tone or modality. Factual writing aims to be devoid of feeling, free from emotion. Injecting an emotional tone into literature may seem to result directly from one of the other processes: the use of language, the choice of detail, the focus on a particular aspect, or the arrangement of the chosen details. It is more likely to be a highly architectonic result of the combination of these processes.

From the recognition of these processes and the acknowledgment of their inescapable primacy in characterizing the literary art form, there emerges one broad and all-pervasive principle: the literary art form becomes what it is through the operation of the processes proper to it. These processes become its nature. And it is by means of these processes and this nature that literature attempts to fulfill its function.

The style and processes proper to nonliterary writing likewise encompass and delimit its function. Specific, denotative language and freedom from emotionality are appropriate to the function of writing that advances facts and is utilitarian in purpose.

The writers of this kind of verbal production consider themselves committed to the search for truth. Consequently they would label their writings "truth."

What about the writer of the literary art form? His principal goal is not the dissemination of facts or ideas. The function of his literary product is not utilitarian in the fundamental meaning of the word. He may be, nonetheless, as passionately committed to the search for truth as is his less literary fellow writer. His truth, however, is not the pragmatic, demonstrable, utilitarian truth of the factual writer.

The two kinds of truth, these two kinds of knowledge, are worlds apart. Scientific truth speaks of and to a utilitarian world in terms of utilitarian values. The literary truth is an aesthetic one.

While the scientific work conveys information by means of its specific, referential language, the connotative language of literature invites the reader to join the writer in a communion of mind and heart. Literature seeks to make the reader see something in a way he has never seen it before. It challenges the reader to listen to combinations of sounds whose harmonies or dissonances heretofore

have been ignored, to savor smells, feel textures, and recognize patterns whose sensory properties may have escaped notice. Literature encourages the reader to share an experience he may never know first-hand. It compels the reader to recall his own experience, his own thoughts, and perhaps see them in a new perspective. Literature summons the reader to join the writer in plumbing the depths and scaling the heights of human emotion.

Literature elicits thought, perception, and feeling. It directs the reader's attention to the particular, while relating the particular to the universal. But literature does more. It implores the reader to examine and appreciate the complexity of the world about him, the complexity of human beings, the complexity of human relations. While leading the reader to broaden his understanding of himself, literature solicits the reader's compassion for mankind. In short, literature challenges, begs, encourages, incites, provokes, and charges human beings to be human.

This is the kind of knowledge literature conveys. This is its truth. And here lies the essence of its aesthetic function. Here also lies the crossroads where literature, educational goals, and world understanding meet, become inseparably involved, and coalesce.

In education, as well as in other phases of national life, the American ideal asserts the supreme importance of the individual. The Report of the President's Commission on National Goals (1960) states: "All our institutions—political, social, and economic—must further enhance the dignity of the citizen, promote the maximum development of his capabilities. . . ." Education that pretends to promote the "maximum development" of the individual's capacities and does not place strong emphasis on aesthetic values, aesthetic processes, and aesthetic truth is a travesty.

Hand in hand with the supreme importance of the individual in national life goes the overall educational goal of American education as stated in the report of the National Education Association's Educational Policies Commission in 1961: ". . . to develop the rational powers of students." There can be no genuine implementation of this goal without adequate emphasis on aesthetic, nonutilitarian, humanistic endeavor and achievement. The technological character of our times has not only caused an overemphasis on the

pragmatic, it has also stripped the individual of his sense of humanity. There has probably never been a time when it was so vitally urgent to realize the importance of the dictum that "man is the only species that needs to be taught to be what it is, human."

Teaching the individual to be human means first teaching him to understand, assess, and appreciate his own humanness. The next step is a deepened and more meaningful sense of the kinship of the human race. The concept of world understanding, if it is not shallow, represents the most mature, the most challenging, the most all-inclusive, and the most humanizing application of the process of seeing the universal beyond the particular. This is why the concept of world understanding is intrinsic to the nature of literature and inherent in its function.

The reading material given to children, as well as the material read or recited to children, can be tools in combating prejudice and ignorance. Many of the materials pointed toward this purpose, however, fall short of the mark. Much that is presented to children as "stories" is, in fact, very thin fiction, providing only a flimsy, artificial framework for the presentation of facts. There is no point in calling this literature. It would be more honest and would serve education better if good, well-written, accurate, factual material were presented as such—no pretense, no sugarcoating. Learning to use factual references involves valuable habits and skills.

On the other hand, a work of genuine literary intent and merit —one which has emotional appeal and is also factually accurate— may be more informative than its' less literary, less aesthetically pleasing counterpart. A really good historical novel is not history, but it may teach more history than a history book. The factual knowledge is a residue, left in the wake of an emotional stimulus. It is something extra added to the impact of an aesthetic experience.

Books written for the explicit purpose of acquainting children with the habits, life, and problems of other peoples in other lands are usually not literature, according to the ideas in this paper. But the "do's and don't's" that supply guidelines for the use of written materials to promote world understanding apply equally to the non-literary and the literary works.

Books about other people in other lands serve no purpose if

they convey nothing more than the impression of "quaintness." The Holland of wooden shoes, the Brittany of enormous headdresses, and the Switzerland of yodeling herdsmen, represent false exoticism in the year 1970. From false exoticism to condescension is a very short step. And a condescending attitude, implying the superiority of one culture and the inferiority of another, is a prime stumbling block on the path toward world understanding.

Children's books about countries which have been devastated by war—where hunger stalks the population, where political pressures disrupt family unity, and where police states choke individual initiative and freedom—even these, can be honest. They can "tell it as it is." Instead of false exoticism, factual insight is needed. Where condescension perpetuates and enlarges barriers, humanity and empathy will destroy them.

The truly literary work about children in other lands must and should mirror differences in ways of living and the underlying causes for these differences. But it is considerably more significant that such work emphasize that people are people wherever they live. They have problems and try to solve them; they have joys, sorrows, and frustrations; they have family relationships and social duties.

No matter what the dictates of their culture may be, people are human beings. If the literary work fulfills its aesthetic function, the cultural differences that tend to separate people fade away in the face of the similarities that unite mankind.

Ten Values of Children's Literature

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UNDOUBTEDLY, children's literature has countless values, but this paper will focus upon ten benefits of good literature enjoyed by children from three to fifteen years of age.

Many values of children's literature can be cited, but the most precious benefit is the delight and sense of involvement good literature affords boys and girls. Competent observers can measure this enjoyment by such subjective means as the sparkle in a child's eye as he shares his favorite book about a horse or a dog; the sense of kinship peers exhibit when they discuss *The Borrowers* (*57*); the deep sense of concern reflected in a class's comments on the difficulties of Wilbur and Charlotte in *Charlotte's Web* (*88*); or the quiet contemplative look of a boy curled up in a chair immersing himself in *A Wrinkle in Time* (*39*). Such involvement has a therapeutic value. A boy who reads *The Loner* (*90*) by Ester Wier empathizes with the nameless child who wanders alone to migrant camps. The controversial book, *Dorp Dead* (*13*) by Julia Cunningham, involves the reader with a lonely boy and his inner turmoil concerning the meaning of security and conformity.

Younger boys and girls can learn the fun and release in an involvement with words as they respond overtly to poetry. The very young child relishes the rhythm of the words in "Mrs. Peck Pigeon" by Eleanor Farjeon or "Jump and Jiggle" by E. Beyer. The child may strut as a pigeon or pantomime the movement of creatures jumping and jiggling. He can march up and down a hill to the "Grand Old Duke of York" or listen to the rhythm and story of "The Pasture" by Robert Frost. A child loves melodious lines in poetry or prose when he can imitate the alliterative tune of *S* in "Sea Shell" by Amy Lowell or the *W* and *Wh* sounds that give the speed of a train in "Whickety-Whack" by Aileen Fisher. Again, he may listen to the words of Margaret Wise Brown in "Little Black Bug"

or sway as he is lulled by the tune of "April Rain Song" by Langston Hughes. Occasionally a child may dramatize a poem such as "A Fairy Went A Marketing" by Rose Fyleman or "The Owl and the Pussycat" by Edward Lear.

Older children find their involvement in reading horse and animal stories. Boys and girls in fifth and sixth grades immerse themselves in books by authors such as Marguerite Henry. Her *Misty of Chincoteague* (*25*), *King of the Wind* (*26*), and *Gaudenzia, Pride of the Palio* (*27*) are relived imaginatively. Somehow boys and girls can identify with the words of Mrs. Henry as her distinctive prose re-creates the training of horses in *White Stallion of Lipizza* (*28*). They sense the cruelty and avaraciousness of hunters who almost destroyed mustangs for dog food in *Mustang, Wild Spirit of the West* (*29*).

Other books of realistic fiction are appreciated by intermediate grade children who lose themselves in books about children seeking their places in a peer group. A poignant book enjoyed by such readers is *The Hundred Dresses* by Eleanor Estes. Poor Wanda Petronski, a Polish child from a motherless family, tries to win friends by telling about her hundred dresses even though she daily wears a faded, well-ironed dress to school. Peggy and her satellite, Maddie, taunt the child because she is different. Another story about friends and poverty is *The Noonday Friends* by Mary Stolz. The contrast of ideals between Simone who desires a beautiful world and Franny who recognizes ugliness is clearly delineated, and a quarrel plays a central part in the story.

Good literature has value in extending the imaginative power of childhood in a way to allow readers to cope with everyday life problems. Such classics as *Alice in Wonderland* (*8*) and *The Wizard of Oz* (*4*) pave the way for science fiction and moon landings. An unusual fantasy involving the kingdom of Tatrajan is *Tatsinda* (*19*) by Elizabeth Enright. All of the animals have names that commence with *ti*; the names of people start with *ta*. C. S. Lewis introduces the country of Narnia in his seven fantasies, which commence with *The Lion, the Witch, and the Wardrobe* (*41*). Lloyd Alexander has capitalized upon Welsh legends and mythology in his imaginary land of Prydain. *The Black Cauldron* is an exciting adventure

fantasy where the forces of good and evil battle with each other as valiant heroes fight to destroy the dreadful cauldron which creates "mute and deathless warriors." In addition to *Charlotte's Web* (*88*), young children love *Stuart Little* (*89*), an earlier book by E. B. White, which offers many amusing adventures to a little mouse boy who even substitutes as a teacher. In *The Mousewife* (*20*) by Rumer Godden, children sense the friendship between a timid turtledove and a busy small mousewife. Again, children are pleased with such animal fantasies as *Rabbit Hill* (*37*) and the *Tough Winter* (*38*) by Robert Lawson. In these books one finds that animals also look at humans as strange persons. An English fantasy author, Mary Norton, has created the miniature world in *The Borrowers* (*57*). This work has been followed by such sequels as *The Borrowers Afield* (*58*), *The Borrowers Aloft* (*60*), and *The Borrowers Afloat* (*59*). Pod and Homily Cock are disturbed when Arrietty wants to discover a larger world; and the problems of these Lilliputian creatures capture the imagination of children who may even form borrower's clubs.

The imaginative power of very young children can be extended through such stories as *And to Think That I Saw It on Mulberry Street* (*79*) by Dr. Seuss, *Tico and the Golden Wings* (*48*) by Lionni, and *Sam Bangs and Moonshine* (*55*) by Evaline Ness. Dr. Seuss has created many highly imaginative books, but his earlier one on Marco's fantastic daydreams on Mulberry Street offers opportunity for amusing daydreams. Younger boys and girls can imagine that they have a Wishing Bird similar to the one in *Tico and the Golden Wings* (*48*). Boys and girls who read *Sam Bangs and Moonshine* (*55*) can have fun distinguishing between real talk and moonshine talk and can empathize with Samantha, who dreams of mermaids, lions, and baby kangaroos.

Literature can enlarge imaginative horizons, but it can also help to develop an appreciation for beauty. Primitive man expressed nearness to nature through ritual chants such as those reproduced by Richard Lewis in *Out of the Earth I Sing* (*42*), or by A. Grove Day in *The Sky Clears* (*15*). Both of these volumes reproduce a ritualistic Navaho chant commencing with the words, "The voice that beautifies the land." Eskimos add their original rhythmical verse to *Beyond the High Hills* (*71*) which is accompanied by magnificent color

photographs by Father Guy Mary-Rousseliere, an Oblate priest. Natalia Belting reproduces beauty and a sense of closeness to nature in such volumes as *The Earth Is On A Fish's Back* (*5*), *The Stars Are Silver Reindeer* (*6*), and *The Sun Is A Golden Earring* (*7*). Each of these books reproduces ideas about nature by people around the world. A recent volume, *The Wind Has Wings,* Poems from Canada (*18*), compiled by Mary Alice Downie and Barbara Robertson, also speaks of beauty in the dramatic flaming forests of Canada. Patricia Hubbell offers poetic glimpses of beauty in *Catch Me A Wind* (*32*). Both "Gemini" and "To the Sun" offer a closeness between a poet and the heavens.

Another type of beauty and kinship with nature is felt in such novels as *Island of the Blue Dolphins* (*62*) and *The Black Pearl* (*63*) by Scott O'Dell or *Ishi, Last of His Tribe* (*35*) by Theodora Kroeber. In all of these volumes children sense the beauty and terror of loneliness as man seeks to survive against such forces as a roaring ocean, the raging wind, or unknown monsters of the sea.

A third type of reaction to man's nearness to beauty is found in Oriental verses such as the Japanese haiku form. Richard Lewis has contributed greatly to this philosophy of beauty in *The Moment of Wonder* (*43*), a collection of Chinese and Japanese poetry illustrated with paintings by Chinese and Japanese masters. Lewis has also created three books with striking photographs by Helen Buttfield. One of these is *Of This World,* A Poet's Life in Poetry (*44*), which depicts the life and poetry of the Japanese haiku poet, Issa. The other two books are *The Wind and the Rain* (*45*) and *The Park* (*46*). *In a Spring Garden* (*47*) is edited by Lewis and is illustrated with dramatic colored pictures by Ezra Jack Keats. Poems in each of these sources focus upon the quiet immediacy of beauty.

A fourth value of children's literature lies in its contribution to the growth of a more compassionate or humane human being. In this modern world of violence, the compassionate individual is often forgotten. In "Renascence," the poet, Edna St. Vincent Millay, speaks of "The compassion that was I." Younger girls sympathize with Sarah in *The Courage of Sarah Noble* (*14*) by Alice Dalgliesh and with the brave girl in *The Princess and the Lion* (*12*) by Elizabeth Coatsworth. Sarah Noble has to conquer fear with courage

while alone in the wilderness with owls, wolves, and unknown Indians. The little Abyssinian princess in the Coatsworth story travels a dangerous journey with Asafa, her mule, and Menelik, the lion, to save a kingdom for her imprisoned brother, Prince Michael. Little Paco, the Indian in the Stinetorf volume, *A Charm for Paco's Mother* (*80*), feels charity and compassion for many others as he desperately seeks to pray at the great stone cross on Christmas eve. A kid is caught dangling in a rabbit snare, and a wheel on Zorro's cart needs mending. Malinchina, a little girl, has to be cared for while the miller seeks a new tree for a wheel. Then there is the stranger at Mitla and the little charcoal worker, Miguel, who desperately needs a warm coat.

One feels great compassion for the Negro slave, Estebanico, whose character is so beautifully delineated in *Walk the World's Rim* (*3*) by Betty Baker. This is the tale of the Cabeza de Vaca expedition as seen through the eyes of Chakoh, an Indian lad who suffers hunger and many hardships in accompanying the expedition. Chakoh learns that the world is a large place and that the white man's god is different from his Spirit of Misfortune. One can also empathize with Ishi in *Ishi, Last of His Tribe* (*35*) when he realizes that the death of each one of the old people means that in the end he will be alone. Again, children can empathize with Manolo in *Shadow of a Bull* (*91*). Although he is the son of the greatest bullfighter in Spain, he does not have that *aficion* or unconquerable urge to fight the bull, and he must make a decision to do what he wants to do in spite of the Spanish community's expectations. A beautiful novel for older children is *North to Freedom* (*31*) by Anne Holm. David has lived twelve years in a concentration camp and he is suddenly allowed to escape. This odyssey takes the boy from prison camp to Salonika, and thence north to Denmark. David has to learn that there is a green and gold world in contrast to the gray oppressiveness of ugly prison life. He also needs to create a God of his own, a God of green pastures.

A fifth value of good literature lies in the way it opens the wonderland of words and ways of using them. Readers of *Alice in Wonderland* and *Through the Looking Glass* (*8*) relish the clever puns, similes and images that leap and scurry across this imaginative

fantasy. The poem "Jabberwocky" with its "brillig," "slithy toves," and "frumius Bandersnatch," conveys a marvelous sense of the original courage of new words created imaginatively by a gifted author.

James Thurber in *The Wonderful O* (*81*) offers a satirical fantasy of a world in which all words lack the letter *O*. Sesyle Joslin carries out somewhat this same idea in her fantasy, *The Night They Stole the Alphabet* (*33*). In this book Victoria has many adventures searching in strange places for the lost twenty-six letters. Norton Juster has also introduced a vast kingdom of words when Milo visits the ruler of Dictionopolis in *The Phantom Tollbooth* (*34*).

Some specialized books on words for younger boys and girls are *Ounce, Dice, Trice* (*72*) by Alastair Reid, *Sparkle and Spin* (*70*) by Ann and Paul Rand, *A Crowd of Cows* (*21*) by John Graham, and *The Alphabet Tree* (*49*) by Leo Lionni. The Reid book coins original words; the one by the Rands offers sparkle to language; the Graham volume cleverly discusses groups of words; and *The Alphabet Tree* (*49*) beautifully depicts an alphabet tree and a world where the "word bug" patiently teaches letters to form themselves into words.

Mary O'Neill has developed books directly related to the wonderland of words in both *Words, Words, Words* (*65*), and *Take A Number* (*66*). A clever writer, Eve Merriam, succeeds in making words sparkle in her book, *It Doesn't Always Have to Rhyme* (*53*). Children reading most literature written by good authors add to their word banks, but literature also offers a vast storehouse of information.

A sixth value of good literature consists in its cultural store of facts that can enhance learning in other areas such as history, art, and geography. S. Carl Hirsch has written a history of lithography in *Printing from Stone, the Story of Lithography* (*30*). Oscar Ogg, the calligrapher, adds additional information about the alphabet in *The 26 Letters* (*64*).

An interesting historical novel is *Caxton's Challenge* (*24*), written and illustrated by Cynthia Harnett. This is a fictionalized account of the battle between a firm using scriveners and William Caxton, who popularized the printing press in England around 1475.

One of the books printed by Caxton was *The Canterbury Tales*, some of which have been selected and edited by Anne Malcolmson for *A Taste of Chaucer* (*50*). Two other books about Chaucer that offer a wealth of information are: *They Lived Like This in Chancer's England* (*56*) by Marie Neurath and John Ellis and *Chaucer and His World* (*78*) by Ian Serraillier.

Another fascinating book of history is *The Bayeaux Tapestry*, the Story of the Norman Conquest: 1066 (*16*), by Norman Denny and Josephine Filmer-Sankey. This book reproduces the famous tapestry glorifying the Norman Conquest of England. A recent novel for older children about the Norman Conquest is *Banner Over Me* (*23*) by Margery P. Greenleaf. This is a study of two brothers engulfed in the conflict between King Harold of England and William of Normandy.

A seventh value of good literature lies in the way it contributes to art appreciation. In recent years many beautiful books have been written about art, the opera, and famous artists of every kind. As pupils read these volumes and study their illustrations, an important contribution is made to their cultural growth. *The First Book of Paintings* (*54*) by Lamont Moore introduces art appreciation through such concepts as line, shape, space, light, pattern, balance, rhythm, contrast, and unity. The art style of thirty-one different artists is reproduced on its pages. *Looking at Pictures* (*11*) by Kenneth Clark presents artists such as Titian, Rembrandt, Botticelli, and Goya.

Frances Robert Nugent has written a series of small books of approximately sixty-four pages. Each volume focuses upon part of the life and work of one artist. One of these is *Jan Van Eyck* (*61*). Elizabeth Ripley has created a series of biographies of artists such as *Botticelli, Durer* (*74*), *Picasso* (*75*), and *Vincent Van Gogh* (*76*). A recent book for younger children is *Long Ago in Florence* (*17*) by Marion Downer, the story of Luca della Robbia.

Children can become interested in music through reading biographies of musicians. Opal Wheeler wrote an earlier biography, *Ludwig Beethoven and the Chiming Tower Bells* (*84*), and Opal Wheeler and Sybil Deucher have combined their talents to create several biographies: *Franz Schubert and His Merry Friends* (*85*),

Joseph Haydn: The Merry Little Peasant (86), Sebastian Bach, the Boy from Thuringia (87).

Warren Chappell has created lovely books featuring the theme and music of *The Nutcracker (9), Sleeping Beauty (10),* and others; and Frans Haacken has beautifully illustrated *Peter and the Wolf (68)* by Serge Prokofieff. *Peter and the Wolf* offers motivation for involvement activities in creative drama and writing.

A recent book that meets many needs is *Tales from the Ballet (69)* illustrated by Alice and Martin Provensen. Ballets are defined as stories with music but without words. Some of the tales included are: "The Wood Nymphs," "Ondine," "Billy the Kid," "The Firebird," and "Swan Lake."

An eighth value of good literature lies in its potential for raising the self-concept of a child who has a poor picture of himself. Nowadays, books in the field of black literature are being published for the ghetto child who frequently cannot identify with literature written for children living in more favorable environments. An inherent danger in such literature lies in a tendency to offer only books of social protest or books about an Afro-American hero such as a baseball player or jazz singer. Teachers of reading should be cautioned to select black literature of high quality. Afro-American children are acutely sensitive to their environmental heritage and will be quick to detect phony books written to capitalize upon the popular market. Stereotyped characterizations and novels or poetry written in pedestrian language should be avoided.

Two recent books on poetry for urban children are *I Am the Darker Brother, An Anthology of Modern Poems by Negro Americans,* edited by Arnold Adolf (*1*), and *On City Streets: An Anthology of Poetry,* selected by Nancy Larrick (*36*). The collection in *I Am the Darker Brother* offers such poems as "Juke Box Love Song" by Langston Hughes, "The Glory of the Day Was in Her Face" by James Weldon Johnson, and "The Daybreakers" by Arna Bontemps. Some of this literature is dispirited, bitter, and cruel. *On City Streets* is a collection offering poetry with more hope and less despair. For instance, the much quoted poem, "Mother to Son," offers a vision of hope for a better world won through the agonies of toil and privation. And Rachel Field sings of friendly city streets where taxis go by like tireless amber-eyed beetles in "Manhattan Lullaby."

An unusual new novel in biographical style is *The Narrow Path, An African Childhood* by Francis Selorney (*77*). This is the story of Kofi who was born in a village on the Ghana coast. The grandfather had eight wives and twenty-five children. Kofi's father was educated, a teacher in the village school, but his discipline of the child was merciless.

A ninth value of excellent children's literature is its part in forming a foundation for more difficult adolescent novels, poems, and dramas. Children who have not had an opportunity to enjoy the rich storehouse of folktale, myth, legend, and epic stories find little enjoyment in such classics as *The Iliad* and *The Odyssey*. If a child has read a story of "Daedalus and Icarus," he appreciates allusions to such tales in more sophisticated poetry. If a boy or girl is unfamiliar with Jupiter or Zeus, Minerva, Cupid, Psyche, Odin, and other gods and goddesses, he "tunes out" when these allusions appear in later novels and tales. If a speaker mentions "the goose that laid the golden eggs," the reference is lost on a listener who has never read a traditional tale of "Jack and the Beanstalk."

A tenth value of literature is the heroic image it can give to childhood. Some pupils can identify with the heroic impulse through reading medieval legends which excite the imagination with deeds of prowess. Jennifer Westwood has translated and adapted *Medieval Tales* (*83*). In this volume students can read such favorites as "Chanticleer," "Sir Gawain and the Green Knight," "Aucossin and Nicolette," and "The Story of Roland." Henry Treece has written *The Windswept City* (*82*), a novel of the Trojan war. It relates events through the eyes of Asterius, a slave to the aging and homesick Helen.

In recent years many books about the hero Beowulf have been written for younger children. One of these is *Beowulf, the Warrior* by Ian Serraillier. Several classical heroes appear in *William Mayne's Book of Heroes* (*52*) and *Hero Tales from the British Isles* (*67*) retold by Barbara Leone Picard. Modern children can visit city museums to study medieval types of armor, and they can share a vision of a world where men accepted their responsibilities and faced challenges with courage and strength.

Myths, legends, and folktales offer universal values which are worldwide in scope. Most cultures have a favorite cinder lad or

cinderella who works diligently under unfavorable circumstances and is rewarded. Folklorists have claimed a thousand versions of the Cinderella motif. Each country has its own variant of a folktale. A child reading *Sea Spells and Moor Magic* (*40*) by Sorche Nic Leodhas with its Scotch touch, or *Leprechaun Tales* (*22*) by Kathleen Green with its Irish leprechauns, or the Oriental flavor of *The Crane Maiden* (*51*) by Chihiro Iwasaki, learns valuable character traits in a nondidactic manner.

This brief presentation has introduced only ten values of good children's literature. Books bring pleasure to readers and extend imaginative powers. Literature enhances an appreciation of beauty and a kinship with the terror of loneliness in an alien world. Many novels help readers to become compassionate and sensitive, though not sentimental, human beings. Good writers present a wonderland of words, not hackneyed similes and metaphors. Some books offer a cultural storehouse of information. A few selected books for children offer insights into the artistic temperament and an appreciation of the arts. Some literature helps to improve the self concept of children who feel alienated from a middle class Anglo-Saxon culture. A rich heritage of myths, legends, and folktales blazes trails for more difficult journeys into adult literature. And the heroic impulse of pupils can be encouraged through the reading of heroic legends and epics. Literature is worldwide in scope and its values are universal. Long ago, Andersen created "The Chinese Nightingale," a tale in which a little timid bird brought life to a Chinese emperor, though officials of the court preferred the glittering artificialities of a mechanical jewel encrusted bird. Children in our culture should not lose the little nightingale; they should treasure the real, the genuine, and the beautiful.

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Men's Dreams of Long Ago: The Oral Tradition

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THE ORAL TRADITION in literature seems to imply two areas of interest: the great body of traditional literature itself—inherited from centuries when communication of shared experience was almost entirely oral; and the process of the sharing of that literature. Thus the oral tradition of literature is a totality of medium and message, even though the message is no longer dependent upon the oral medium for its transmission. Actually this change in mode of transmission may warrant examination. But something of that later.

The Message

First of all, let us look at the character of the oral messages that have survived through the centuries to be available for transmission in many forms today.

Most familiar and most abundantly available to us in forms interesting and appropriate for children are the folktales. Springing from the whole range of life experiences, these tales express the joys, the sorrows, the disappointments and tragedies, the justice and injustice, the wisdom and the accommodations of men, the reverence and the revulsions; in other words, the adventure of everyday living. Such tales have been a segment of the orally transmitted literature of ethnic and cultural groups in all parts of the world.

For the scholar, the folktales of any people are likely to show evidence of a variety of sources and to represent many literary types. They usually represent many different periods in the history of a people, from the most primitive tribal life to relative sophistication when the recording of history, legend, poetry, and religious belief began. Folktales in general are representative of all the forms of traditional literature in that they include those with origins in myth and ritual, in superstition and demonology, in historical and

biographical legend, in family wisdom, simple social ethics, and fundamental moral truths. They have served society probably more effectively than any other medium as carriers of moral and ethical values. They reached an audience of young and old, rich and poor, ruler and ruled; and they were continually reshaped by the teller to speak to his own time, be it in cottage or castle.

The effectiveness of folktale survival was insured by the same appeals that have made them vital and dramatic literary experiences for children of all the generations since literature ceased to be entirely oral, including the children of today's instant "plug-in" environment. Perhaps the speech rhythms and metaphors, the language conventions, and the themes of universal dimensions of much inherited oral literature provide particularly appropriate experiences of emotional involvement for the listener or reader at a level of satisfaction or pleasure, characterized by Edward W. Rosenheim (5) as "true humanistic experience." He explained his use of the term *humanistic*: ". . . because in this kind of pleasure we inevitably make active exercise of our uniquely human gifts—the gifts of apprehension, of imagination, of disorientation, of relationship, of judgment."

A quotation from a paper by Elizabeth Nesbitt (4), author and critic of children's literature, speaks to the vitality of the folktale:

> The importance of this idea of the sanctity of the individual, basic to so much of the great body of folk literature, cannot be overemphasized. Possibly it has never been sufficiently considered in estimating the value of these stories and of the art of storytelling which has done so much to preserve them. Any literature charged with this idea must offer not mere diversion, but a wealth of human experience, infused with universal implication and significance. The matter of its universality is in itself vital. The presence of similar themes and motifs in the folk literature of all races bears witness to the fact that all peoples share the longings, the hopes, and the faith embodied in these stories. Therefore, such tales escape boundaries of race and country, and the traditions they bear are the common heritage of men everywhere, an heritage which welds together the human race, and which has enabled it to rise again and again, triumphant over natural and man-made catastrophes.

The folktales represent only one segment of the total traditional literature available for children. Probably the first introduction to literature of this type which the child has—and note that in this case the introduction should without question be an oral one—is to the Mother Goose rhymes. Never mind that the words are not all familiar ones and that the historical origins were probably far outside the child's understanding; these are miniature stories, games to play, and humor at many levels; and there is a rhythm combined with alliteration and rhyme that falls with pleasure on the ears of the smallest listeners when recited or sung. The responsibility for the sharing of this oral literature belongs completely to the adult—ideally the parent—but the strengthening of a life-long acquaintance with rhymes that come easily to the tongue may happily be a part of listening and reading experiences in early school years. For many of today's children the joys of Mother Goose are unknown because the children have never heard the rhymes.

It is the continuing appeal of the above two types of literature from the oral tradition—folktales and nursery rhymes—that generates the frequent expression of amazement from adults: "Why do children continue to ask for and respond to these ancient tales and rhymes? What is the relevance for today's child in Cinderella, Rumplestiltskin, or Simple Simon?" The answer seems to be in the experience of the human drama in a simple form, where the characters are recognized as familiar types, not individuals; where the struggle is one involving the fundamentals of living, not one of personal threat; and where the basic values of justice, loyalty, and kindness are satisfyingly triumphant. The satisfactions in this literature are not only escape but intellectual stimulation through exercise of the imagination and involvement in experiences of extraordinary dimensions.

The resources of the oral tradition are enriched from other sources. The mythologies of many peoples can be encountered in distinguished translations and retellings.

That a lack of acquaintance with this mythology impoverishes lifelong experience with all arts—sculpture, painting, music, and particularly language—is obvious. A study in progress (2) of the use of selected stories from mythology in 350 volumes of literature text-

book series in which separate volumes were examined showed that 73 myths were used in 42 volumes, grades 2 to 12. These included 59 from Greek-Roman mythology (11 from *The Odyssey*, 4 from an epic *The Aeneid*, 3 from *The Illiad*, and general tales); 9 from Norse mythology and 5 from miscellaneous sources. Most frequently used are the stories of Icarus and King Midas, in ten different volumes from fourth to eighth grade. More tales from mythology are used at seventh grade than at any other level. As a junior high reader, the student will not even recognize the tongue-in-check writing in Robert Graves, *Greek Gods and Heroes* (Doubleday, 1960) unless he has met the heroes and men of Greek mythology in the straightforward versions such as Charles Kingsley's *The Heroes*, or Sally Benson's *Stories of Gods and Heroes* (Dial, 1940); and lacking this background to carry into the high school reading of adult novels, the student will miss the artistry of Mary Renault's *The King Must Die* (Pantheon, 1958) if he has no prior experience with the scattered sources of the Theseus myth.

Of all literary forms from the oral tradition, perhaps the richest and least familiar is the hero tale in its various presentations as epic, medieval romance, legend, and ballad.

These are the tales that were given form in more sophisticated times and scenes than the majority of the folktales, even though their roots may go back to the primitive days of a nation or ethnic group. They represent the ideals and aspirations of peoples as embodied in heroes grown larger than life through the centuries, and often given metrical form for easier memorization by both the bard and audience of medieval courts. Here are preserved the exploits of Robin Hood, King Arthur, Guy of Warwick, Charlemagne and Roland, El Cid, Rustem, Lord of Persia, Cuchulain of Ireland, Benkei of Japan, and many more. I suspect that the majority of adults have gained most of their knowledge of this literature from allusion, film, even comic books. We have all read more *about* Robin Hood and Beowulf than we have read of these early recorded ballads and poetry, or the retellings for young readers in language and form reflecting the age and culture which nourished the beginnings of the tales. This is difficult literature; the plots are complex and the vocabulary difficult. If everyone who works with children made himself thoroughly acquainted with just one of these cycles of sto-

ries for sharing in reading aloud (or, better yet, in storytelling) a rich literary experience could be given to young people aged 10 and up. The experience could encourage the ablest readers to explore the literature further.

If, as adults, we accept the responsibility for continuing the oral tradition in literature we must be aware of the written sources, the language, and the significance of the messages we bring. We should not be guilty of wasting time on the trivial or the shoddy in the brief times we can set aside for the oral sharing of literature.

The character of our written sources, then, is important. Two types of sources for traditional literature to use with children are abundantly available.

1. Writings about the background of literature of various types, and the source books of recorded versions written in a language that is original or translated in a reliable, scholarly fashion. These are books for building background knowledge and appreciation in the narrator. Examples include the following:

Richard Dorson's *Folktales of the World Series* (University of Chicago).

Miriam Morton's *Harvest of Russian Children's Literature* (University of California).

2. Selections from the literature of people throughout the world which have been published for young listeners and readers—materials that can be told, read aloud, and dramatized. There is a great variety. Volumes of tales from one country are the following:

Favorite Tales Told in Norway (Little, 1961).

The Fire on the Mountain and Other Ethiopian Tales, by Harold Courlander (Holt, 1950).

Gilgamesh, a beautiful retelling by B. Bryson of the ancient Sumerian epic of a king who did not want to die, and which some scholars think influenced the Greek *Odyssey* (Holt, 1967).

Collections of stories from many sources that speak to the same theme are the following:

Noodlehead Stories From Around the World, by M. A. Jagendorf (Vanguard, 1958).

The Thing at the Foot of the Bed, by M. Leach (World, 1959).

In recent years there have been two notable gains in book

publishing that have increased the availability of good folktale retellings for children. One has been the publication of collections of tales from many countries from whose oral literature we had no material until the last decade. Examples are the following:

Isaac Singer's *Zlatek the Goat,* Jewish folktales from Poland (Harper, 1966).

Virginia Tashjian's *Once There Was and Was Not,* Armenian Tales (Little, 1966).

K. L. Parker's *Australian Legendary Tales* (Viking, 1966).

Dorothy L. Robertson's *Fairy Tales from Viet Nam* (Dodd, 1968).

A second welcome trend in publishing is represented in the number of individual folktales, as well as fables, ballads, and legends, published as separate books and beautifully designed and illustrated by artists of ability:

The Fool of the World and the Flying Ship (Farrar, 1968).

Why the Sun and Moon Live in the Sky, an African folktale (Houghton, 1968).

Hudden and Dudden and Donald O'Neary (Houghton, 1968).

In the past three years 33 folktales in picture book format were included in books selected and reviewed for children by *The Booklist* of the American Library Association. In the previous 5 years only 26 had been included.

These titles are only a few out of hundreds. The volume and variety impose needs for guidance in selection—printed guidance that is found in Charlotte Huck and Doris Young's *Children's Literature in the Elementary School* (Holt, 1968) and May Hill Arbuthnot's *Children and Books* (Scott, Foresman, 1964).

Changes in the Message

One must, of course, always be aware that there have been changes in the message over the years. The storytelling that shaped and transmitted the folktales was listened to by an audience of adults and children. This is seldom the case today. Except for the writings by scholars as studies of the source materials, the major publications of folktales are retold versions for children. The best

of these are new translations and retellings that preserve the flavor of the language and suggest something of the life style, if not of the people who created the tales, at least of their descendants; the poorest versions are those that have lost in simplification and purification those very characteristics of language and spirit that give strength and vitality to the folktale. That these versions are poor is particularly regrettable in the measure of the language experience that can be provided for children in listening. To hear new flavorful words, new sentence patterns, to sense implied meanings and anticipate endings is to experience the opportunity and stimulus for language growth that we hope for in listening.

Current trends in the popularization of tales from the Graeco-Roman mythology for young people have also produced some questionable retellings that are either oversimplified or distorted by tongue-in-cheek humor or "put-on." It may be argued that such attempts to adapt ancient stories to the modern idiom are no more destructive than Hawthorne's nineteenth century literary embroidery or Abbie Farwell Brown's moralizing, but in both eras it would seem that the vitality and creative spirit of an ancient collective response to the unknown are in danger of being destroyed.

A most interesting and less disheartening parallel to the Western evolution of the oral literature from the popular entertainment of all the people to the property of the nursery and school is to be found in the recent changes taking place in Indonesian society. Modern mass communication through film and radio is usurping the role of the *dalang* (storyteller) with a consequent loss of interest in shadow-plays. The government, anxious to maintain the ancient tales used in the shadow-plays as carriers of social and political values, set up a school for training new dalangs. But it is children, not adults now, who make up the audiences. However, radio performances of the legends are reported as successful, suggesting that the story and the storyteller are the essential characteristics for continuing life of the literature.

The Medium

The responsibility for devising means of transmission for traditional literature suggests to us the role of the carriers of the oral

messages down through history to the present. These storytellers have been many people in different scenes and times. They were priests and chieftains; they were the elders, the fathers and grandfathers. They were both amateurs (the peddler and the tinker) and professionals (the minstrel, bard, poet, and troubadour).

In some parts of the world the storyteller became the producer of dramatic productions as he interpreted his tale with miniature theatres, as in long-ago Poland; with picture plays, still seen in Japan; or with shadow-puppet plays, as in Indonesia. Maslyn Williams (6), writing in *Five Journeys from Jakarta,* describes these shadow-puppet plays as being the function of the "dalang," or "unfolder of wisdom," whose role in the community was priest, news bearer, entertainer, and political commentator. Thus here, as in the courts of nobles, the cathedral yards, and the village market places of Western Europe, the oral literature developed with the music and the theatre.

In the development of most cultures the professional storyteller lost his role as printed books and literacy increased. The amateur, often the family elder, and the itinerant peddler, lasted in some scenes until the present.

Padraic Colum, Irish poet, scholar, and storyteller extraordinary, explains the decline of the oral tradition as associated with the change in man's relation to the dark and the light, the night and the day. The transformation has been from a cottage culture, where the evening meal was prepared, the flax spun, and many of the household chores done by the light of the candle and the fire, and where stories could be told in the midst of the whole family; to a way of life that has lighted the night to prolong the day and brought the world's news and thought of the moment into the living room.

Modern technology has provided us with a variety of modes of access to the traditional literature once transmitted only by the human voice and proclaimed by the person present. However, the newer developments have not always provided a richer experience. Too frequently the folk or epic tale has been merely programed with music, or animated with depressing representations that do little more than dilute the listening experience. This comment is not intended to decry the potential of the media to add enriching

dimensions of sound, color, movement, and mood to the experience of listening to literature that was, in its beginning, oral. It is intended only to point out that we have, so far, had very little creative production in this area; and that what we have has generally failed to preserve the important values of hearing traditional literature in the traditional way: live teller to live audience. These values are to be found in the quality of attention that fosters personal involvement because the language is not that of everyday usage but flavorful, rhythmic, and stylish; in the events and issues based on fundamental experiences or great moral ideas; in the narrative that is direct, with a selectivity of incidents in the high imaginative content. These are best shared between the actual storyteller and audience where the eye and hand, the voice level and pace, and, above all, the emotions of the teller, not merely relate but *re-create* the tale.

In today's world of multimedia, literature of the oral tradition heard in the traditional way may have a further value. It may possibly provide an organizing, ordering, mediating experience for the child of the Western World, who no longer lives in the simpler world called by McLuhan (3), ". . . the implicit, magical world of the resonant oral word," but rather in the multidimensional space of electrical circuitry.

It is interesting that McLuhan also refers to examples of literature from the oral tradition as being cast in ". . . rhythmic, metrical patterns which insured that everyone was psychologically attuned to memorization and to easy recall. There was no ear illiteracy in preliterate Greece," said McLuhan (3). Perhaps we might reduce the incidence of ear illiteracy today with drops of undiluted folktale, nursery rhyme, myth, or hero tale administered directly into the ear canal!

However we do it, we must preserve the feeling about literature of the oral tradition conveyed in the wonderful collection of Irish tales, *The Tangle-Coated Horse* (7). This is its reference to the recording of the oral tradition:

"And so it came to pass that Usheen abode in the quiet monastery; and the monks talked with him, and the scribe wrote down the stories he had . . . and we that have the tales are thankful."

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The Appropriateness of the Newbery Award Books

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NEWBERY AWARD BOOKS, chosen annually as "the most distinguished contribution to American literature for children," are frequently criticized as being inappropriate for "children" (that is, for youngsters of ages 6 through 12). A number of early studies of readability and of children's reactions to award books tend to support the criticisms. Zeligs (*8*) found that only a small number of elementary age children were reading the 18 Newbery Award books selected through 1940; an even smaller number of children liked the books. She concluded that "most of the Newbery books seem, on the whole, too literary for the average child and often also for the superior child." Mehringer (*4*) investigated the number of children reading the Newbery books and the grade level at which they were read in grades four through eight in Terre Haute, Indiana. She reported that the books were not generally read by elementary school age children but that more eighth graders had read them than had children in the other four grades. Rankin's study (*6*) of children's interests in fictional library books revealed that the Newbery books were not so well received by children as by adults. Kolson, Robinson, and Zimmerman (*2*) substantiated Rankin's findings by demonstrating that books given high preference by adults were frequently given low preference by children. In 1946 Miller (*5*) applied three readability formulas to 23 Newbery Award books and administered a Newbery Comprehension Test to 100 sixth and seventh graders in Kansas City, Missouri. Results showed that only two Award books were appropriate for the reading level of elementary age children.

Miller concluded that "a great majority of the Newbery Prize books are out of place in elementary school classrooms and they should be placed in junior high school and senior high school libraries if their contents are to be read with the highest degree of appreciation, enjoyment, and efficiency."

Some studies, on the other hand, suggest that children do have a positive feeling toward Newbery Award books. Recently, Chatham (*1*) endeavored to update Miller's study. He applied three readability formulas to the 21 Award books from 1945 through 1965 and administered a Newbery Comprehension Test to all fifth and sixth graders in Meridian, Mississippi. With the exception of *Rabbit Hill* and *Rifles for Watie*, all of the books were found to be appropriate for the fifth and sixth grade subjects. Chatham recommended that the 19 books be included in all elementary libraries. Townes (*7*), utilizing questionnaires with 26 librarians and 62 children, found that librarians, two to one, judged the Award books to be unpopular with children. However, the children in general indicated that the books were liked as well as, or better than, other books read. The findings of Lawrence (*3*) were also generally positive. The large number of subjects in her study had access to Award books and efforts were made by the school and public libraries to interest children in the books.

Further investigations with the present generation of readers and with current Award books are in order. The present study was designed to provide information regarding 1) readability of selected Award books, 2) the extent to which the books are comprehensible to elementary school children, and 3) the depth at which children are able to react to characterization, style, plot, and theme.

Sample

From the 43 elementary schools in the Spokane, Washington, Public School System, 15 schools were randomly selected to provide 30 subjects for the study. Of the 500 sixth graders with reading stanine scores of 5.0 or higher on the Metropolitan Achievement Test, Form D.M., the students were randomly selected from each school until two students, one boy and one girl, were identified from

each of the 15 schools. Each subject was given a number from one to thirty, with girls being identified by odd numbers and boys by even numbers. Due to circumstances beyond the control of the investigators, three students withdrew from the study, leaving a total of 27 subjects in the sample. Table 1 shows the number of subjects in each level of grouped stanine scores on the Metropolitan Achievement Test: Reading.

TABLE 1

GROUPED STANINE SCORES OF SUBJECTS ON THE METROPOLITAN ACHIEVEMENT TEST, FORM D.M., INDICATING AVERAGE, ABOVE AVERAGE, AND SUPERIOR READERS

Stanine Scores	*Number of Pupils in Each Stanine*
Average (5 and 6)	11
Above Average (7)	10
Superior (8 and 9)	6
Total number of students	27

Procedure

Subjects were asked to read each of the books awarded the Newbery Medal from 1958 through 1967:

1958, *Rifles for Watie* by Harold Keith, (Thomas Y. Crowell, 1957)

1959, *The Witch of Blackbird Pond* by Elizabeth George Speare (Houghton Mifflin, 1958)

1960, *Onion John* by Joseph Krumgold (Thomas Crowell, 1959)

1961, *Island of the Blue Dolphins* by Scott O'Dell (Houghton Mifflin, 1960)

1962, *The Bronze Bow* by Elizabeth George Speare (Houghton Mifflin, 1961)

1963, *A Wrinkle in Time* by Madeline L'Engle (Farrar, 1962)

1964, *It's Like This, Cat* by Emily Neville (Harper and Row, 1963)

1965, *Shadow of a Bull* by Maia Wojciechowska (Atheneum, 1964)

1966, *I, Juan de Pareja* by Elizabeth Borton de Trevino (Farrar, 1965)

1967, *Up A Road Slowly* by Irene Hunt (Follett, 1966)

A survey was made to determine which of the books had been read before the investigation and when and how students had happened to read them. Seventeen students had not read any of the books. Six subjects had read one book each; three had read two books each; and one student had read three. Four of the books had not been read by any of the subjects. More preinvestigation reading of award books had been done in the sixth grade than in grades four and five. Thirteen of the fifteen previously read books had been selected by the students themselves on the basis of the appeal of either the cover or the title of the book. In one case, a librarian had introduced a student to a book. In another case a student read the book after seeing a movie about it.

Reading of books and follow-up interviews were conducted over an eleven-week period. Upon completion of a book, the subject was interviewed through a questionnaire especially designed to elicit overall reactions as well as reactions to content. To control consistency, all interviews were conducted by one investigator. Interviews were audiotaped to permit subsequent analysis.

Findings on Overall Reactions

Over the eleven-week period, subjects were interviewed a total of 252 times and read an average of 9.3 books per subject. The 14 boys were interviewed a total of 129 times while the girls were interviewed a total of 123 times. Fifteen students read all ten books; eight students read nine; two students read eight books and two read seven. One book, *Island of the Blue Dolphins,* was read by all students. Interview data were analyzed, classified, and summarized, yielding the following findings:

1. Of the 252 responses to the question, "What did you think of this book?" 228 responses were positive, 18 were negative, and 6 were neutral. The 14 boys made 113 positive responses

while the 13 girls made 115 positive responses. Of the books that received the highest number of positive responses, there seemed to be no relationship between the sex of the main character and the sex of the reader. Of the three books eliciting the largest number of negative responses, one book, *The Bronze Bow*, was disliked only by girls. *I, Juan de Pareja* was disliked only by boys, although the central character is male; and *Up A Road Slowly* was disliked by five boys and one girl. Table 2 summarizes reactions to the question: "What did you think of this book?"

TABLE 2

INITIAL STUDENT REACTION TO EACH OF THE NEWBERY BOOKS

	Number of Students Expressing a Liking for this Book			*Number of Students Expressing a Dislike for This Book*		
Book Title	Boys	Girls	Total	Boys	Girls	Total
1. *Rifles for Watie*	13	12	25	...	1	1
2. *The Witch of Blackbird Pond*	10	12	22	2	...	2
3. *Onion John*	12	10	22	2	2	4
4. *Island of the Blue Dolphins*	14	12	26	...	1	1
5. *The Bronze Bow*	11	10	21	...	3	3
6. *A Wrinkle in Time*	13	12	25	1	...	1
7. *It's Like This, Cat*	12	12	24	2	...	2
8. *Shadow of a Bull*	14	12	26	...	...	0
9. *I, Juan de Pareja*	7	11	18	4	...	4
10. *Up A Road Slowly*	7	12	19	5	1	6
Totals	113	115	228	16	8	24

2. To make it possible to compare enjoyment of Newbery books with enjoyment of other books, subjects were asked to rate each book in one of five categories from "One of the best books I have ever read," to "One of the worst books I have ever read." Of the 252 responses to this question, 172 responses placed the books as either "One of the best books I have ever read" or "Better than most books I have ever read." Forty-nine responses were neutral. Thirty-one responses rated the Newbery books as less pleasing than other

books read. The ratio of students who rated the books as better than those read in the past to students who rated Award books as less pleasing than books read in the past was six to one. *Island of the Blue Dolphins,* the most popular, was rated better than most books by 23 of its 27 readers. Other popular books were *Shadow of a Bull, Rifles for Watie, A Wrinkle in Time,* and *It's Like This, Cat.* Least popular in relation to other books read were *Up A Road Slowly, The Witch of Blackbird Pond,* and *Onion John.* There was some inconsistency between initial dislike of a book and extent to which the book compared unfavorably with other books read. Only in the case of *Up A Road Slowly* did the relationship between sex of the reader and sex of the main character (female) seem clear-cut; this was apparent with boy readers. Table 3 summarizes the rating of enjoyment of the sampled books.

TABLE 3

RATING OF THE NEWBERY BOOKS BY STUDENTS IN TERMS OF ENJOYMENT

How would you rate this book to others you have read?	One of the best books I have ever read	Better than most books I have ever read	About the same as others I have read	Didn't like as well as most books I have ever read	One of the worst books I have ever read
1. *Rifles for Watie*	7	13	3	3	...
2. *The Witch of Blackbird Pond*	9	6	3	6	...
3. *Onion John*	8	8	6	4	...
4. *Island of the Blue Dolphins*	12	11	3	...	1
5. *The Bronze Bow*	6	9	6	3	...
6. *A Wrinkle in Time*	9	11	5	1	...
7. *It's Like This, Cat*	7	9	7	3	...
8. *Shadow of a Bull*	11	10	3	2	...
9. *I, Juan de Pareja*	10	4	5	3	...
10. *Up A Road Slowly*	8	4	8	5	...

3. Students were asked to rate each book as to difficulty by comparing it with other books read. The five categories ranged from "One of the easiest books I have ever read," to "One of the hardest books I have ever read." In general, students did not appear to find these books more difficult than books they had read in the past. Of 252 responses, 208 rated the books as being easier than or no more difficult than books read in the past. *It's Like This, Cat* was judged to be the easiest book. Four books, *Rifles for Watie, Shadow of a Bull, I, Juan de Pareja,* and *Up A Road Slowly* were judged to be more difficult than other books by 32 of the 44 responses that rated any of the books as being more difficult than those read in the past. Complexity of ideas seemed to be as much of an obstacle to comprehension as difficulty in recognizing or understanding vocabulary. There was no apparent relationship between the reading level of a student and his judgment of the difficulty of the books.

The findings on reader's rating of difficulty conflict somewhat with the results of the Dale-Chall Readability Scale which indicated that five of the ten books had a reading level above grade six. Table 4 shows results of the Dale-Chall Readability Scale when applied to the Newbery books.

TABLE 4

DALE-CHALL READABILITY LEVEL OF EACH NEWBERY BOOK FROM 1958-1967

Book Title	*Dale-Chall Readability by Grade Level*
1. *Rifles for Watie*	7-8
2. *The Witch of Blackbird Pond*	7-8
3. *Onion John*	5-6
4. *Island of the Blue Dolphins*	4
5. *The Bronze Bow*	5-6
6. *A Wrinkle in Time*	7-8
7. *It's Like This, Cat*	5-6
8. *Shadow of a Bull*	6
9. *I, Juan de Pareja*	7-8
10. *Up A Road Slowly*	7-8

Findings on Depth of Reaction to Content

Subjects were encouraged to speculate about the author's purpose in writing the book, what he was trying to say to the reader (theme), and how well he succeeded in saying it. In addition, subjects were asked how they felt about the characters, whether they would recommend the book to someone else, and how it might be improved. The following findings relate to the above considerations:

1. Subjects identified strongly with characters having humanistic qualities, as well as with persons who displayed strength, determination, and the ability to overcome adversity. It was thought that characters with undesirable traits were realistically portrayed and were necessary to the development of the story.
2. Although there was some disagreement as to the author's intent, subjects generally agreed on the theme. Most students seemed to have no difficulty in identifying the theme, although girls gave more elaborate accounts than boys.
3. Most subjects felt that only the most avid reader would enjoy all the books. Responses indicated that many books were lacking in immediate appeal. Although slow beginnings sometimes discouraged further reading, detail and description led to ultimate involvement for those who persisted. Many books required careful reading before the complexity of ideas could be grasped.
4. Sixty percent of all responses specified that the following books would not have been self-selected: *Rifles for Watie, The Witch of Blackbird Pond, Onion John, The Bronze Bow, I, Juan de Pareja,* and *Up A Road Slowly.* However, subjects generally agreed that hearing about the book from someone who enjoyed it could have stimulated them to read it.
5. Except for *Island of the Blue Dolphins,* most students were unfamiliar with the majority of the ten books utilized in the study. Seven students insisted that they had never heard of the Newbery Award.

Limitations, Conclusions, and Implications for Further Study

Findings must be interpreted in light of the following limitations: 1) students who participated in the study represented only a sample of the total number of elementary school age children in this country who are potential readers of Newbery Award books, 2) only the ten most recent Award books were included in the study, and 3) the investigation was conducted in only one school district which may not be representative of the total number of school districts in existence.

Major conclusions follow:

1. Contrary to the findings of past research that suggested the Newbery books were too difficult for elementary school age children and despite the criticism that elementary school children are incapable of understanding the books, this study demonstrates that the books under investigation were read with comparative ease by average to superior sixth grade readers. The books were understood, accepted, and enjoyed by a majority of the subjects who participated in the study.
2. The ten Newbery Award books utilized in this study are suitable for placement in elementary school libraries because they can be read, understood, and appreciated by a number of sixth grade students of average and above average reading ability.
3. Elementary school librarians and classroom teachers should acquaint themselves with each of the Newbery books so that they can introduce them in a meaningful fashion to potential readers.

Since four of the books had been read previously at the fourth and fifth grade levels, replication of the study at these levels as well as the junior high school level might be valuable in casting further light on appropriate placement. The study period should be extended to at least 14 weeks so that all children would have time to read all the books. Pre- and post-measures of reading habits and interests might be included as a basis for assessing the effects of the people and atmosphere with which children were in contact during the investigation.

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Interest and Comprehension in Sex-Typed Materials

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ALTHOUGH MUCH has been written about the need to meet the reading interests of individuals and thus maximize their comprehension, very little has been said about meeting the reading interests of children taught in groups. A teacher's decision to use a specific reading selection in a group including both boys and girls ignores the fact that children may have self-selection patterns that are sex related. If such self-selection patterns do exist, the teacher's choice of material might, in fact, affect the comprehension of a large part of the group being taught.

If the interests of boys and girls are not met by a reading selection, Norvell (*5*) would sacrifice the material and substitute something else for it:

> Sex is so powerful a factor in determining children's enjoyment of reading materials that any selection considered for use in mixed classes should be checked for interest for boys and for girls, and if rated low by either sex, rejected in favor of one approved by both groups.

The purpose of a recent study* was to determine how the typing of stories by the occupation and sex of the main character affected the interest and comprehension of fifth grade boys and girls. Specifically, information was sought to answer the following questions:

1. How does the occupation of the main character affect the interest and comprehension of boys and girls reading a story?

*Klein, Howard A. "Interest and Comprehension in Sex-Typed Materials," unpublished doctoral dissertation, Syracuse University, 1968.

2. How does the sex of the main character affect the interest and comprehension of boys and girls reading a story?
3. May sex-based interest be evident, but not be an important factor to be considered when planning and using content for a reading program in which boys and girls are taught together with the same material?

Two relatively new techniques of measurement were used to assess interest and understanding. They were semantic differential scales and cloze tests.

Procedures

Using census information, a review of the literature, and field research, three occupations were selected as likely to elicit different patterns of interest from boy and girls. They were: *ballet dancer*, expected to appeal to girls, but not to boys; *pilot*, expected to appeal to boys, but not to girls; *social worker*, expected to have equal appeal to boys and girls. As a vehicle for exploring the problem, two fifth-grade level stories of approximately 370 words in length were written about each occupation. Thus there were six basic stories.

To manipulate the effect of the occupation and sex of the main character on interest and comprehension, each story was written in two versions: one with a female main character and the other with a male character. As shown below, versions differed only in the first name of the main character and other words pertinent to the sex of the main character.

121 *Arnold* Banks, Ballet Dancer	122 *Ann* Banks, Ballet Dancer
It centers on a *cowboy*. With the odds against *him, he* fights for *his* love and the ranch *his* father left him.	It centers on a *cowgirl*. With the odds against *her, she* fights for *her* love and the ranch *her* father left *her*.

The difficulty of the material was equated with the Dale-Chall Readability Formula and in the field with cloze tests used both

as a basis for revisions and as confirmation that the stories were of comparable difficulty. As defined by the formula, the final range of readability found for the six stories was 5.0 to 5.6. Booklets of stories were made up, with three male versions and three female versions in each. Form A became Stories 1, 2, and 3 in the male version and Stories 4, 5, and 6 in the female version. Form B, then, was Stories 1, 2, and 3 in the female version and Stories 4, 5, and 6 in the male version.

The readers' responses to each story were measured in two ways. Subjects reacted to all six complete stories by marking an inventory consisting of thirteen semantic differential scales (*4*) and a traditional six point like-dislike statement scale (*1*). Comprehension was checked with a fifty deletion cloze test for each story. In this cloze test every seventh word was omitted and replaced by a line five spaces in length.

The design of the study required that boys and girls be divided into four equal groups, two of each sex. Two groups, one male and one female, read Form A. The two remaining groups read Form B. This arrangement was used to make it possible to compare male and female main characters within identical content.

The subjects of the investigation were 312 boys and girls from 13 randomly selected public school fifth grade classrooms located in Saskatoon, Saskatchewan. The decision to use fifth graders was made because it was felt that this age group might be assumed to be beginning to be conscious of sex role and sex identity. It was felt, therefore, that they might react definitely, either positively or negatively, to sex-typed materials.

Results

Equivalence of reading ability between the sexes was found in two ways. Scores on the Saskatoon Public Schools Silent Reading Test showed only chance differences between boys' and girls' mean scores [$t = .46$ $p = < 70 > 60$]. Data from combined cloze scores for six stories (balancing interest) confirmed the equivalence of boys' and girls' reading ability [$t = .27$ $p = < 80 > 70$].

For the purpose of this report, comparisons between and within

sexes focus on the two sex-typed occupations, *ballet dancer* and *pilot*. Furthermore, analysis of interest is based on the traditional like-dislike rating scale rather than on the semantic differential scales.

Effect of Sex-Typing of Occupation

Interest. The sign test indicated that boys significantly preferred pilot content to ballet dancer content (84 percent to 4 percent with 12 percent tied). More neutral than boys, girls nevertheless favored ballet dancer content (41 percent to 28 percent, with 31 percent tied). The differences in each case were significant.

Cloze scores. Despite a very strong preference for pilot over ballet content there was little difference in boys' mean cloze scores for the two content types [$t = 1.07$ $p = < .40 > .30$]. Girls' scores however, were significantly higher on ballet than on pilot content [$t = 11.83$ $p = .001$]. Each sex scored significantly higher than the other in the preferred sex-typed content.

Effect of Sex of Main Character

Interest. In approximately 40 percent of total interratings between all main characters, boys and girls had no preference between male and female main characters. However, analysis of non-ties indicted significantly more boys' ratings were higher for male main characters [$p = .01$], and more girls' ratings were higher for the female [$p = .01$]. Specifically, 43 percent of the girls' combined ratings for all stories favored the female, and 17 percent favored the male. This finding contrasted with the finding that 33 percent of the boys' ratings favored the female.

Within individual story comparisons, boys significantly preferred the male main character only in the best liked pilot content, whereas girls showed a preference for the female in each content. Only a story about a female pilot had almost equal appeal for boys and girls [$p = .41$]; all other differences between and within sexes for that story were significant.

Cloze Scores. For each sex, all differences in cloze score means between male and female main character versions of each story were not significant [range of $p = < .90 > .15$].

Conclusions and Discussion

The use of sex-typed content, within the limitations of the study, indicated that:

1. Boys and girls react in different ways to the same content.
2. Some prediction is possible concerning which content may have greater or less appeal for boys or girls.
3. Though girls' reactions to content are not so divergent as boys' their preference has a significant effect on their comprehension.
4. Although occupation is important in determining interest, the sex of the main character affects girls' interest more.
5. The occupation of a character in a story is the primary factor in determining the appeal of an article for boys, and the sex of the main character is of secondary importance. Neither the occupation nor the sex of the main character appears to affect boys' comprehension.
6. Neither boys nor girls appear to reject completely the opposite sex in a story.
7. Relative to each other, boys and girls perform with greater efficiency when reading materials they specifically enjoy.
8. The relationship between interest and comprehension is not clear.

Some elaboration of this last conclusion may be necessary. Possibly the instruments devised to measure interest in this study are not sensitive enough to do more than confirm anticipated sex differences. Over 500 intercorrelations between each scale and cloze scores resulted in few significant correlations and none higher than .40. This suggests that these scales are not useful in predicting comprehension of materials with different degrees of interest for fifth grade boys and girls. Other studies using different populations support this finding (3,7). Correlations between ratings and comprehension tend to be zero, though one study reported a correlation of .53 (2). Additional confirmation of limited usefulness of scales is evident from the differences found between the sexes when within-sex analysis of comprehension was made for the most appealing

and least appealing content. Boys were not detectably influenced by their interest, while girls were.

This study points up the fact that concern for meeting girls' interests should be no less than concern for meeting boys' interests. Failure to meet girls' interests could limit what girls are able to learn. For example, this study suggests that a strong female main character could enhance the appeal of content for girls.

The search for experimental selections revealed that publishers appear to ignore the interests of girls and often avoid using female main characters. The bulk of materials are concerned with things boys do and like. While many reasons are given for favoring boys with special content, the preponderance of such content is based on the expectancy that girls will accept male content and boys will reject female content. The evidence of this study suggests that inordinate use of predominantly male content violates the best interests of girls and therefore is educationally unsound.

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Adolescents and Reading

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A. A. MILNE wrote a poem about the dormouse who lived in a bed of delphiniums blue and geraniums red. A brusque doctor mistakes the dormouse's contentment for illness and says:

> "What the patient requires is a change," and he went
> To see some chrysanthemum people in Kent.

So gardeners . . .

> . . . took out their spades and they dug up the bed
> of delphiniums (blue) and geraniums (red)
> And they planted chrysanthemums (yellow and white).
> "And now," said the Doctor,"we'll soon have you right."
>
> The Dormouse looked out, and he said with a sigh:
> "I suppose all these people know better than I.
> It was silly, perhaps, but I *did* like the view
> Of geraniums (red) and delphiniums (blue)."

When the doctor saw the Dormouse with his head buried, he was delighted.

> ". . . There's nobody quite understands
> These cases as I do. The cure has begun.
> How fresh the chrysanthemums look in the sun."
>
> The Dormouse lay happy, his eyes were so tight
> He could see no chrysanthemums, yellow or white,
> And all that he felt at the back of his head
> Were delphiniums (blue) and geraniums (red).

The relationship between the dormouse and the doctor is the same as that between the adolescent and the educational system in the choice of reading materials. The adolescent tries repeatedly to tell the establishment what kinds of experiences he finds satisfying with books, and the establishment steadfastly disregards these messages and insists on imposing its own choices on the youngsters.

Suppose that teachers quit acting like the doctor: suppose that they actually listen to what young people tell them about reading. Seventy years of research has quietly mapped the territory, but the information has had little impact on educational practices. Schools must pay attention to some of the things known about adolescent reading habits and interests.

First, there is a characteristic pattern of development (or growth) through which the reader moves between the years of ten and twenty. The steps are basically the same from adolescent to adolescent, and while some few may move through the stages more rapidly than do others, there is a fair degree of correlation between chronological age and the steps of this development. The pattern can be described in different ways. Two are: 1) a "growth" pattern and 2) an "experience" pattern.

First a look at some big broad categories of reading material through which the adolescent moves in a "growth" pattern. In early adolescence the reader find his greatest satisfaction in the adolescent book. This is the type of book that started to appear in the twentieth century, reached a flood stage in the late thirties, and has continued to crest ever since. It is a book in which the author deliberately writes for high school students. He writes biography, great reams of expository material about science, the arts, archaeology, history, sociology, economics, and mathematics. And he writes fiction. The fiction is the most popular. These stories attempt to evoke the feelings and problems of being an adolescent caught between the freedom of childhood and the responsibilities of adult life in a society that has no centralized value system. Ordinarily this is the kind of reading material that forms the first "binge" of reading for the adolescent. Anyone who works with young readers knows the cry: "Do you have any more books about sports?" "I want a good romance." "I want a book about hot rods and cycle races." "How about a story of someone my age who gets lost in the wilds" If one notes the titles young people have voluntarily selected in free reading periods, one finds these stories predominate.

The next step is to the popular adult book. It is the title on best seller lists for a brief period of time. It is fun and exciting to read. Many of them can keep the reader awake all night to finish.

But on rereading, their charm has vanished completely. Many such books are kept alive year after year by the adolescent reader: *A Lantern In Her Hand* (*1*), *Lost Horizon* (*6*), *Mrs. Mike* (*2*), and *The Yearling* (*9*). The adolescent doesn't have the enthusiasm of the adult reader. He picks the books that are popular at a given period. At the moment he is reading *Down These Mean Streets, Manchild in the Promised Land, Airport,* and *Mr. and Mrs. Bo Jo Jones,* among others. The titles suggest the characteristics of the works that he takes to his heart. Almost always they are books that have a tough, vital kind of character at their center. The person is almost larger than life size in the unfolding of the story, although the tone of the story is realistic. The individual endures, struggles, and becomes stronger and stronger in the process. The character is usually not terribly complex, although he seems to be while one reads. The book is one of plot. The story is good. These are exactly the qualities that make many of these titles appropriate for motion pictures. What they lack is subtlety of theme and the mystical something called significance of language.

The move from the adolescent material to this kind of reading usually takes place between the eighth and tenth grades. And once the young reader has thoroughly enjoyed this kind of book, he seldom will go back and read the adolescent story again.

The great majority of young readers will not move beyond this stage of reading during their high school years. However, for approximately twenty-five percent the next step will be to the significant contemporary work. Publishers sometimes designate these as modern classics. They are works that may ultimately join the ongoing body of enduring literature.

Teachers in general are still several generations behind students in their knowledge of this contemporary writing. What teachers think of as modern literature is already fifty to seventy-five years old. Students increasingly select works that have been published since World War II. At the moment they are reading Steinbeck and Carson McCullers, Heller, and Updike, along with Camus, and Hesse.

The fourth step is to the classics. And this comes late indeed. A few adolescents will read some of the older writers (often because of a sense of duty, or curiosity, often because of sheer snobbery),

but the real understanding and admiration for the classics usually does not emerge before the college level. For most people it comes only in adult life, if at all.

When one contemplates this kind of growth pattern, it is obvious how out of step the doctors are in treating dormice. They have the self-satisfied assurance that no one else understands these cases, and they are positive that the poor deluded dormice will come around if placed in a bed of classics.

The pattern of reading development can be described in a different way—in terms of the changing experiences through reading that the adolescent seeks at various stages of his growth. In our studies of book choices, we can pinpoint three rather specific types of experiences. In early adolescence he reads for vicarious thrills. He wants adventure, adventure, adventure. He thrills to fast cars, hunts for lost mines or strange conditions on strange planets, struggles in the wilds, escapes from prisons, and meets mysterious people in dark streets. His purpose is vicarious thrills, but perhaps subconsciously it is more than that; perhaps he is testing his own sense of courage. Perhaps he is assuring himself that human beings are infinitely powerful, that people can and do solve their problems. All of this builds ego, builds a sense of the importance of life.

A little later, the adolescent seeks books that project the problems he faces daily. He wants to read about someone like himself, living a life similar to his own. He wants to see how characters feel and act in situations similar to his. He seeks this experience on a very simple level in the eigth and ninth grades with stories about school problems. As a late adolescent, the reader seeks experience through very subtle and mature accounts of characters in search of self. At the moment, the most popular writer with young adults is Hermann Hesse, author of *Demian* (*5*). Self interest accounts for the great popularity of books like *A Separate Peace* (*7*) and *Catcher in the Rye* (*10*).

A third kind of experience appears at about the tenth grade level and develops steadily throughout the late adolescent period. This is interest in problems of society. Years ago, Lou LaBrant named the sure-fire books for young adults as ones about deprived or persecuted people. Books sometimes awaken young people to the existence of social ills. They serve to personalize a social concept

by showing the impact of conditions on the lives of individual human beings. They probably also express the young adult's general rebellion against the adult establishment. Young people want to read books that deal with drugs, with the ghetto, with political struggle, and with war. At the moment they are reading books such as *The Autobiography of Malcolm X, Topaz, Exodus,* and *Fahrenheit 451.*

As a new kind of involvement with literature develops, the old does not disappear. Seniors still like adventure and they still seek books about self. The perfect book for them might be an adventure story of a young man who is searching for self by fighting the injustices of ghetto life.

These, then, are the patterns of change apparent during the adolescent period. The patterns seem the same in all parts of the country and, where evidence is available, in all parts of the world. New adolescent books coming out of Russia (if they are indicative of what Russian young people read) tell stories that are similar in basic themes to those found in American books. Interests have not changed noticeably during the seventy years they have been recorded. Occasional biographies or autobiographies from the 18th or 19th centuries reveal that young people in the past sought the same basic experiences with books. Thus, it seems that the choices young people make come from inside the psyche; they are not externally determined by cultural or educational influences brought to bear on the individual. There is just something in the nature of dormice that makes them respond to delphinium and geraniums and be repelled by chrysanthemums.

A phenomenon of adolescent reading that seems to follow no pattern is the "mystique" book. Young adults (say the 16 or 20 year old group) suddenly become passionate about a given book. It sweeps the country. Like hair and clothing styles, it is rather quickly dated and the next generation of young people must find its own new title. These are the mystique books. Longer ago than most teachers realize, *Catcher in the Rye* (*10*) was such a book. A little later *Lord of the Flies* (*3*) held the position. Then there was *1984 (8),* and *A Separate Peace* (*7*). Today it is *Demian* (*5*), that strange German book of the 1920's.

These books are usually discovered by the college crowd first.

They work their way back to high school seniors. Many of them eventually hit even junior high school. Probably these younger students read them not because they really like them, but because they are aping their elders. Teachers and librarians tend always to be a generation behind the teenager in the acceptance of such books. So by the time a daring teacher or two uses them for class study, the adolescent has already moved on to something else. It still may be daring to teach *Catcher in the Rye*, but few teachers realize that Holden Caulfield would now be a middle-aged man of over forty.

The mystique books change from generation to generation, but they remain almost always alike. They are rebellious books. They are critical books, critical of the social border and of established mores. They are usually books of the outsider who is misunderstood and hounded by life, the pariah whom the reader sees as better, more sensitive than those around him. The books are shocking in their themes. Usually they also are shocking in their language and episodes.

The mystique books can serve two purposes. First, they are instruments of rebellion for the adolescent against the adults of his world. The adolescent says in effect, "Look, you aren't with it. You can't understand how we really suffer. This is our private world that we alone understand. Look at us thumb our noses at your stupid taboos about language and sex. This is the way it really is." The adolescent needs to rebel in order to define himself, to become an integrated person. Perhaps teachers do exactly the right thing in being shocked by this reading. If teachers accept it, they kill one of the uses the adolescent makes of it.

But the mystique books can serve another purpose. Literature is a form of patterning. It is a way of coming to understand. And so while mystique books seems to be destructive, they are also helping the young adult find structure and pattern: the continuing humanity of man.

Another thing the dormice keep trying say is, "Please let us read, enjoy, and talk about the human concerns of literature, but please don't tear things to pieces for us." Research supports their pleas. A number of studies have compared the results of 1) reading literature quickly, discussing it briefly, and moving on to other

selections and 2) reading literature slowly, analyzing it completely, undertaking a "close reading of the text." In one such study, one class spent a week reading Julius Caesar. A paired class spent five weeks on the same selection. There were no significant differences in the comprehension of the play. However, the group that read rapidly liked it better and carried on a more lively and more profound discussion of it during the class periods.

It is interesting to note that the tradition of prolonged reading of literature is a secondary school phenomenon. In colleges, rapid and extensive reading is the rule. The usual college Shakespeare or novel class covers a play or a novel a week. This means three hours of class treatment at the most. Yet most teachers feel in retrospect that they studied literature much more intensely in college classes than they did in high school. The extensive pattern of reading literature in higher education is undoubtedly one of the reasons that college classes tend to be more successful than high school classes in interesting students in reading.

In spite of this, the recommendations made by leaders in the field and by organizations during the past twenty years have been steadfastly for a "close reading of the text," for covering a small number of selections carefully and thoroughly.

A few days ago, seniors in a non-college-bound class of rural youngsters—those who are interested mostly in hunting, taking cars apart, and making *J* marks on rural roads—were having a unit on the short story and were reading James Joyce's "Eveline." The lesson concentrated on understanding the writer's craft in the story. The students were profoundly bored, though they were relatively polite about their boredom. Never once did the teacher open up for them the human dilemma of the story: should a plain spinster desert her life and her responsibilities and run after the only man who had ever been interested in her? No, they methodically plodded through Joyce's place in 20th century literature. Like the doctor, the teacher probably never received the message that the students found all this utterly incomprehensible.

Most adults are impatient with the growth process. They want to hurry it along, they want everyone to be immediately like themselves at their lofty pinnacle of human excellence. Nowhere is this

more true than in the structure of adolescent reading experiences. Schools insist, like the doctor, that chrysanthemums are the only valid flowers one should like. So, the poor dormice are steamrolled. Is it any wonder that eventually they put their paws over their eyes and turn teachers off?

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The Usefulness of Children's Books in the Reading Program

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IT HAS BECOME very unfashionable these days to talk about the usefulness of literature. A judicious comment to the effect that books help to fulfill children's psychological needs is acceptable, providing that it is spoken with not too much enthusiasm. A restrained suggestion that certain types of literature possibly, in some instances, *might* further a child's social awareness and development, is acceptable also, if one is careful of the professional company he keeps. By and large, it is rather gauche today to suggest that books have utilitarian purposes.

But they do. And unfortunately, the average classroom teacher does not recognize the many ways that non-text books might be used to achieve the objectives of the reading program. The suggestions that follow spring from the conviction that books must be central in the instructional program in reading.

During Readiness and Initial Reading Instruction

Creating a desire to read. Every teacher of readiness and beginning reading knows how important an active desire to read is to the success of a child's first experiences in learning to read. It would be comforting to think that all children come to school with a background of knowledge of books and a burning desire to read. This is just not true. Many children come to school from homes where reading assumes little importance, where parents seldom read, and where homes are virtually devoid of appealing books and magazines. Too, an alarming number of children from more affluent homes come to school with a similar lack of experience with books, for their parents are so busy they have little time to select and read appropriate books to preschool children.

Young children cannot develop a desire to read if they do not first know what is in books. Many children come to school with no experience with informational books. Very few children entering school have had an effective exposure to the many fascinating books of poetry for young children. Many a child's experience with stories has been limited to perhaps one or two of the many types of stories available today.

Carefully planned experiences with a variety of carefully chosen picture books can almost guarantee that all children during readiness and initial reading experiences will develop a strong interest in books and a healthy desire to read.

Developing readiness skills. Nearly all of the many skills we usually associate with readiness for reading can be developed or reinforced by using picture books. Reading aloud can help to provide a variety of listening experiences. When teachers plan books as part of the strategy of the listening and auditory discrimination development, children's awareness of and capacity for discrimination and interpretation can be greatly enhanced.

Because picture books are a unique artistic expression combining spoken or written text with pictures, many visual discrimination tasks develop naturally from seeing and interpreting the pictures in books. Moving carefully from gross to fine discrimination tasks, the teacher can lead the child through a series of visual experiences designed to stimulate fine visual discrimination—one of the abilities most essential for the reader. The task of attending to visual details does not come easily or naturally to many young children. Using picture books for this experience is pleasant, painless, and frankly much more interesting to children than running a pencil or a finger through endless mazes and worksheets.

In addition, books provide a natural setting for the foundation of a host of comprehension and interpretation skills: finding the main idea or most important event, noticing and interpreting important or interesting details, making inferences. These skills develop naturally from informal discussion following the reading of a book, because these skills are necessary for enjoyment of the book.

Concept development can be stimulated by experiences with the great variety of books available for younger children today. The

range of subject matter introduced by stories and non-storybooks in picture book format today is staggering. The success these books have in awakening the child to the world around him and in interesting him in previously unfamiliar ideas and information is consistent with current findings about the capacity young children have to deal with subject matter previously thought too advanced for them.

Language development can also be stimulated by varied experiences in listening to literature read aloud. Listening to books read is a natural bridge between the young child's knowledge of vocabulary and linguistic patterns learned through oral language, and the vocabulary and linguistic patterns of written language. The differences between oral and written language are too often overlooked in readiness and initial reading instruction; listening experiences are vital in a child's developing a sense of the likenesses and differences between the two.

Developing literature entry skills. Early (*5*), has identified three stages in the development of appreciation of literature, the first of which is unconscious enjoyment. Burton (*3*), has proposed a hierarchy of skills necessary for imaginative entry into reading literature.

Many children and adults who have been through the set of experiences and learning environments that we call reading programs never develop into habitual readers. If the main objective of the reading program is not to run children through readers, but rather to make readers out of children, then perhaps we ought to look more seriously into the figures published annually that indicate the American adult public is basically not a reading-minded people Compared with other so called "civilized nations," each year Americans rank low in the figures of number of books read per person, number of hours spent in reading, number of books borrowed from libraries, or number of books purchased.

Perhaps one of the reasons that some children and adults never develop into real readers is that they have never developed some of the attitudes and skills necessary to really enjoy reading. Their heart does not beat fast with the racing climax of a plot, they cannot lose themselves by identifying with the problems of book characters, they cannot feel the impact of a well constructed theme, see the

beauty of fine writing style, or quickly and efficiently find information when they need it.

Such people have not been introduced to literary skills in a sequence that makes mastery of those skills possible. Fortunately for children today, the variety of types of books available provides a natural training ground for literature entry skills. Folktales are the seedbed of plot recognition and appreciation. Realistic stories present characters with whom it is easy to identify. Fantasy stimulates and keeps alive the imagination. Hero stories stimulate desire for achievement. Funny stories develop appreciation for humor. Unusual stories help to feed the appetite for that most choice literary experience—finding the unexpected between the covers of a book. Pleasant experiences with fiction, nonfiction, and poetry help younger children develop a great range of skills necessary to locate, extract, and make meaning out of the great reservoir of knowledge and human experience contained in literature.

One thing is certain, however. Literature cannot do all this for young children if experience with books continues to be on a hit-or-miss basis or is reserved as a treat for "good boys and girls." With the pressures of curriculum change in the education of young children, many teachers have developed a sense of guilt associated with the time they spend reading or telling stories to children. Yet, as many people who have worked with young children know, classroom activities that sometimes look the least instructional can in effect be the most educational.

Cohen's recent study (*4*) with low achieving second grade children in New York City demonstrates the value of a systematic use of literature in the reading language arts program of young children. Carefully chosen books were read aloud to children daily and follow-up activities were suggested. After an eight month period, scores for children with the daily literature experience were compared with children who were given literature as an "occasional treat." Although the tests revealed no significant difference in word discrimination as measured on the Metropolitan Reading Achievement Test, children in the group that had daily experience with literature showed an increase in gross vocabulary, word knowledge, quality of vocabulary, and reading comprehension. Cohen concluded that read-

ing aloud to children is needed if they are to have success in learning to read; reading aloud is an important contribution to young children's transition from comprehension of oral language to the use of symbols in reading; that vocabulary learnings with slower children appear to happen successfully in the meaningful context of story reading; and that levels of competency of reading seem to be dependent on facility of oral language and word meaning. Although Cohen's population was a "socially disadvantaged" one, there is little reason to assume the same results could not be expected from a less disadvantaged population.

After Children Begin to Read

Practicing reading skills. Using non-textbooks in the reading program for older children has several advantages, too. The first of these is simply to provide practice in reading skills. Even when reading skills are not well developed, books help to reinforce skills that have been learned and are developing. For many years reading teachers wrung their hands and cried out in pitiful supplication to publishers to produce material of the so called high interest, low vocabulary type. These materials are available now in such abundance that we hardly know what to do with them. The material ranges from books with vocabulary and sentence structure tightly controlled to others more loosely controlled, to vast quantities of material written in noncontrolled but naturally easy to read style. These materials are available in a great variety of subjects in fiction and nonfiction form.

Simultaneously the increase in the number of publishers of juvenile literature and the size of the publishers' lists has multiplied the number of books produced for children annually, books that in no way are controlled in vocabulary, concept load, or literary style.

As a result, complaints of a paucity of materials that are readable and interesting to children are not longer valid. Plenty of material is available at many skill levels for children to practice their developing reading skills.

Individualizing instruction. The variety of suitable and interesting materials now make it possible for teachers to consider seriously

that goal for which we have been striving for years, the individualizing of instruction. Children's books now offer practical assistance to the teacher who desires an at least partially individualized reading program.

The variety and quality of the material also offers the teacher the practical reality of individualizing curriculum areas other than reading. The new common practice of purchasing trade books to supplement approved texts offers opportunities for teachers to provide students at every level on the reading continuum, materials that are alternatives to the textbook. If the textbook treatment of South America is too advanced for slow students, too tame for the bright ones, a trip to the school or public library will provide materials suitable for students.

Similarly, non-textbooks provide additional materials that go beyond the text to more specific treatments of individual topics, or materials that parallel textbooks with additional information of a wider scope. The abundance of materials has now made the teacher's dependence upon a single text obsolete, and has made it practical for children to satisfy interests sparked by brief curricular treatments.

Stimulating the habit of voluntary reading. Parents, teachers, and reading authorities often refer to the intermediate grades as being a "golden age of reading" for children. If one were to believe all that he reads, he would assume that children in grades four through eight read voraciously, plowing through great mounds of books with unrestrained glee. They do not.

It is difficult to discover where this "golden age of reading" idea began. It is certainly not indicated in the results of the few research studies in recreational reading that have been conducted. Although teachers and librarians like to think that children in the middle grades read a book or two a week, research indicates they read much less than this. A figure closer to reality is probably less than half a book a week.

Some years ago, Burger, Cohen, and Bisgaier (2) succeeded in tripling the amount of reading done voluntarily by a large population of urban, lower class children. Their treatment was hardly what would be called revolutionary. They simply put books into classrooms and as part of the reading instruction program encouraged

children to read books outside of school. Children (voluntarily) read more books than they ever had before. A follow up check noted that a year later the children were still reading voluntarily; they had established the habit of reading—they had become readers.

Recently, a more closely controlled study (*1*) examined the reading patterns of advantaged children. In advantaged suburban schools with libraries, librarians, reading teachers, well-trained classroom teachers, were the advantaged children reading voluntarily? No, they were not. Although their reading skills were well above national norms, the children read on the average about half a book a week. To test the validity of the concept that accessibility of books is a key to motivating children to read more, interesting looking books were added to the *classroom*—the immediate environment of the children. When books were added, the number of books read voluntarily increased by fifty percent. To test the validity of the assumption that recommendations by teachers and peers would motivate even more voluntary reading, books and verbal recommendations were added to the daily classroom activities. The number of books read was tripled. These results, with a completely different population, were very similar to those recorded by Burger, Cohen and Bisgaier.

Preoccupation with the reading skills (practices in texts and workbooks) sometimes causes a loss of perspective on the eventual goal of the reading program. That goal is to make the experience of reading meaningful to individuals. It cannot be expected that all students will read for the same general or specific purposes. Some read for information, some for relaxation, some for stimulation. But the ends of reading instruction are never in sight until individual learners develop the habit of reaching out to reading to satify inner needs and interests. Until children or adults reach out actively and voluntarily to read, the teaching of reading skills can be only minimally successful.

For a time one can create artificial needs to read in the classroom. Younger children learn some things because their teachers want them to. But as a child achieves independence, it is more and more difficult to stimulate learning artificially. What teachers has not seen the dull faces of older children—some resigned, some hostile,

some simply vapid because it is the teacher and the school, not the children, who feel a need for the child to learn to read. What a difference there is when schools and teachers are *satisfying* rather than *creating a need* to read.

If teachers are going to use non-textbooks in the reading program, they need new information, skills, and attitudes. They may have to learn a bit more about the children's books available today. They may have to refine their methods of learning from children what children find apealing in books. Teachers may have to practice their own location skills so that they can find good materials in libraries with greater ease and efficiency. They may even have to exert some influence in obtaining both quantity and quality in books for their school or public library. But these are all clearly defined tasks well within the reach of committed teachers. Sources of information are available. The effort to find them would be a small price to pay for a generation of readers who not only *could* read but *did* read.

Deliberate, consistent use of childrens' literature in the reading program could prove to be a healthy addition to current strategies with children, both before they begin to read and at each step of the developmental process. It is certainly time for a reevaluation of the use of children's books in the reading program and a sharpening of the effectiveness of methods of bringing children and books together.

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Using Children's Literature Effectively

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THERE IS a temptation to change the *e* to *a* in the title, to confine it to the *a*ffective, or emotional, domain. Perhaps, though, literature is too often thus confined. In curricula that focus on the cognitive domain, literature sometimes gets slight attention. It is relegated to the climate of "escape" or the pause for refreshment between periods of ostensibly solider endeavor. In reading methods books it is sometimes the tucked-in chapter between reading for a purpose and evaluating achievement, a hopefully diverting pursuit of a rainy, desk cleaning, Friday afternoon.

A trend in education today may be toward narrowly defined behavioral objectives almost exclusively in the cognitive domain. Literature, the literary experience, does not fit this trend. It is devious, its purposes and effects sometimes partially hidden from view. Sometimes overlooked are these hidden purposes and effects, especially those that do, in fact, contribute to the cognitive domain. It is a situation like that of the farmer who told the travelers that his creek was shallow enough to drive a car through. When they got half way, the car sank completely and the travelers had to swim back to shore. "I thought you said that creek was shallow!" cried one of the wet city travelers. The farmer scratched his head in puzzlement. "I don't understand it," he said. "That water only comes halfway up on my ducks." It both the cognitive and the literary domains, literature is that way: its effects may go deeper than we anticipate.

Literature does not know a dichotomy between affective and cognitive domains; it mates the two quite readily. In literature the heart and mind live together, like an old married couple.

Several years ago I was constructing a social studies unit on the Middle Ages. I listed concepts to be developed and then generalizations, which, at that time, were defined as statements showing a

relationship among two or more concepts. I began with relevant chapters appearing in social studies texts, proceeding to expository material treating the subject in greater detail. Before long, I had an imposing stack of concept and generalization cards appropriately indexed and cross-indexed under the honored captions of basic human activities: production, protection, transportation, communication, education, recreation, government, aesthetics, and religion. But I still did not have the Middle Ages. I had a pile of cards. Missing was the clear ring of a bell on quiet air; the awful crash of armor amid sweat and the flash of the sun; the heavy, dusty, musty clothing; and the long-dead voices of people who hadn't given a hang whether their immediate basic human activity fitted neatly into communication, recreation, aesthetics, or just plain hell-raising.

So I took my cards to the literature shelves and made what was and is, for me, an interesting discovery: the children's stories in this field contain nearly all of the concepts and generalizations a cognitive-type analysis can yield. But in the literature these cognitive categories are synthesized. They are a whole symphony—a structured rendition that transcends basic human activities and presents, instead, the life and lives themselves.

Curriculum Synthesis through Relevance, Humor

The books on the literature shelves included Henry Treece's *Viking's Dawn* (Phillips, 1956); Howard Pyle's *Otto of the Silver Hand* (Scribner's, 1927) and *Men of Iron* (Harper, 1891); *The Gauntlet* by Ronald Watch (Oxford, 1952); *The Hidden Treasure of Glaston* by Eleanore Jewett (Viking, 1946); Clyde Bulla's *The Sword in the Tree* (Crowell, 1956); and de Angeli's *Black Fox of Lorne* (Doubleday, 1956). They included some quieter selections: *The Door in the Wall* by Marguerite de Angeli (Doubleday, 1949); *Adam of the Road* by Elizabeth Meigs (Dutton, 1953); *The Little Duke* by Char[illegible]te Yonge (Macmillan, 1954); and Marchette Chute's *The Innocent Wayfaring* (Scribner's 1943). Today the list would be even more distinguished because the 1960's have provided hundreds of appealing, authentic accounts in this and nearly every other field.

This is not to say that textbooks and nonliterary fare are to be

entirely displaced by literature. Sorting, listing, and summarizing are important, as is a sense of fact dislodged completely from fancy, achieved through a no-nonsense topic-by-topic treatment. But in the social studies—and undoubtedly in other curricular strands as well—a search for useful synthesizing materials ought to include relevant literature. A part of the hue and cry over the country seems to be directed at non-relevance and non-synthesis in curriculum, which more extensive use of literature might help to alleviate.

The question of relevance keeps calling attention to itself like a split lip. What *is* relevant in today's outpour of children's literature? If teachers are able to use it effectively, they must find out. To use works that augment and help synthesize the curriculum might be one measure of relevancy, but there ought to be others.

There are, for example, the children's books on social crisis. These are the toughest to evaluate. Like the girl with the crooked curl, they can be horrid, didactic, propagandistic, and unreasoning. Recent books in this category sometimes generalize that all parents —and, in fact, most adults—are stupid and callous. In one, a dreadfully spineless minister and father brings a mock happy ending by begging the forgiveness of his angelic son. In another, a saintly social worker socks a mean mother in the jaw, then gives the child away to a man who suspiciously resembles Charles Boyer. Maybe such things happen. It is the air of *typicality* suggested by these authors that offends.

On the other hand, a new novel for upper grades called *Tuned Out* by Maia Wojciechowska (Harper and Row, 1968), suggests that *here* is a social crisis, without angrily declaring it to be universal or derived from planned hatred. A beloved son and brother named Kevin comes home from college using marijuana and LSD. This is the problem the way the newspapers might tell it. But gradually, as we read the novel, we find that it is only symptomatic. As in the author's earlier work *Shadow of a Bull*, the problem *behind* the problem seems to be fear—in this case evidenced by Kevin's loss of confidence and reality. And then, just as we think we have it all figured out, we discover that the problem within the problem within the problem is—but why tell it here? You will find it in the book. Primary sources are best.

When David Reisman and his associates produced *The Lonely Crowd* (3) in 1953, autonomy as a value concept did not seem so difficult to achieve as it does today. Recently, however the balance between other-direction and inner-direction has comprised the theme of quite a number of books. To use literature effectively one ought to be aware of this theme and these new works. *The Midnight Fox* by Betsy Byars (Viking, 1968), for intermediate grades, presents one such struggle in a hero who just doesn't like tree-climbing, game-playing, hunting, and all the other things boys are expected to like. *Eyes in the Fish Bowl* by Zilpha Keatley Snyder (Atheneum, 1968), is a masterful job of presenting the temptation to escape from organized, accepted reality into the midnight ghost world of a department store. That strange book *The Dream Watcher* by Barbara Wersba (Atheneum, 1968), with its genuine surprise ending reveals the inner struggle of a boy who marches to a different drummer. These books, though distinguished in themselves, raise some problems of style and subject. They are all done in first person, with diction and syntax that rather too closely resemble *The Catcher in the Rye*. They are introspective and sometimes self-pitying. One wonders if children's literature about personal and social crises might now need some exploratory changes in presentation. Along with this, one searches for more new titles like *Tessie* by Jesse Jackson (Harper and Row, 1968); *Up a Road Slowly* by Irene Hunt (Follett, 1966); and *The Endless Steppe* by Esther Hautzig (Crowell, 1968)—books that deal with problems relevant to girls in a style not quite so beholden to Holden Caulfield.

If relevant literature is to be used effectively, teachers need to discover the new books with minority-group characters. The theme of prejudice amid cultural differences is explored in Judy Van Der Veer's *Higher than the Arrow* (Golden Gate, 1969) in which a present-day Indian girl and a Caucasian girl discover common sympathies in caring for a wounded coyote. One of the most skillfully styled books of 1968 was *Edge of Two Worlds* by Weyman Jones (Dial, 1968) which presented the tortuous, forced teaming of an ancient Cherokee and an Indian-hating fifteen-year-old—giving fresh wisdom on the prejudice problem in an historical story of 1842.

Two books about Harlem ought not to be missed: Mary Hays

Weik's *The Jazz Man* (Atheneum, 1967, illustrated by Ann Grifalconi), which in four brilliant chapters tells us the never-to-be-forgotten story of Zeke responding to a world that does not know he is there, and *It's Wings that Make Birds Fly* by Sandra Weiner (Pantheon, 1968), a nonfiction book of photographs and comments revealing a Negro boy's wanderings through the streets. Dialect is handled with dignity and accuracy in *Lillie of Watts* by Mildred Pitts Walter (Ward Ritchie Press, 1969). Lillie's mother tells her "Lillie, you pretty enough already," one of the most satisfying lines in all recent literature. Picture books, too, discover the beauty in the Negro's historical struggle—books such as *Oh Lord, I Wish I Was a Buzzard* by Polly Greenburg (Macmillan, 1968), and a bold biography of Harriet Tubman called *Harriet and the Promised Land* by Jacob Lawrence (Simon and Schuster, 1968). This year's Caldecott runner-up *Why the Sun and the Moon Live in the Sky* by Elphinstone Dayrell (Houghton Mifflin, 1968), presents an African myth personified in pictures showing a tribal dance. Do *not* miss this group.

It is interesting to discover in an article by Eugene Baker (*1*) that suburban children express strong interest in pictures and books about ghetto life and other topics related to social crisis. Evidently books of the type described here can find a receptive audience in nearly any school.

The greater part of literature, now as in the past, is an amalgam. Authors generally do not analyze the curriculum in order to find something to write about. Nor do they always test the strong winds of social evolution to produce a book of the times. Dickens may have written *Hard Times* as social protest and, rather by accident, it is still applicable today. But *David Copperfield* was cut from the richer, more permanent marble of universal humanity. The more lasting achievements in children's literature likewise have been those which transcended curriculum and temporary relevancy. As teachers, we need to keep these works in sight and mind; otherwise they are a forgotten garden.

Have you looked at Angus recently? (*Angus and the Ducks*, 1930; *Angus and the Cat*, 1931; and *Angus Lost*, 1932, by Marjorie Flack, Doubleday). The little Scottie is approaching forty, but he still peers out from the second-story window in search of that coquet-

tish cat and he still dives under the sofa, white-eyed and droopy-whiskered, after being too curious about the ducks. For that matter, how many pupils have met Randolph Caldecott (*R. Caldecott's Picture Book No. 3*, Frederick Warne, n.d.)? His cow jumping over the moon predates the astronauts by nearly a century. He finished the-dish-ran-away-with-the-spoon with a tragic flourish that knocks the pins out of later sillier versions. Recent editions of "The Three Bears" have made the bears look stuffed and staged, but when Leslie Brooke drew them they had sharp teeth and wary eyes. (*The Golden Goose Book* by Leslie Brooke, Warne, n.d.). The reader realizes that Goldilocks, the immortal trespasser, had a narrow escape, which is as it should be.

Thank goodness, current authors continue to have a sense of humor. *Ramona the Pest* by Beverly Cleary (Morrow, 1968) wonders how Mike Mulligan went to the bathroom with all that crowd watching him all day. Konisburg's mother (*All About the B'Nai Bagels* by E. L. Konisburg, Atheneum, 1969) agonizes over a son who wants raisins in his cabbage. Little Bear's persevering friend Cat submits to a wet kiss from Frog but comments "Oogh!" (*A Kiss for Little Bear* by Elsie Holmelund Minarik, Harper and Row, 1968). The great donkey Sylvester is transformed into a most unattractive boulder (*Sylvester and the Magic Pebble* by William Steig, Simon and Schuster, 1969); Janko (*Janko's Wish* by Judy Varge, Morrow, 1969) overestimates the powers of a gypsy crone; and Rosie, the optimistic hen, loses neither hide nor feather to that clumsy fox (*Rosie's Walk* by Pat Hutchins, Macmillan, 1968). "Mind the volcano!" cried the White Queen after Alice had swept her through the air to the table top. (*Through the Looking Glass and What Alice Found There* by Lewis Carroll, 1871). In these volcanic times children's authors are following her advice—with pertinence, relevance, and humor.

Use Techniques That Are Relevant to the Book, Arouse Interest, and Stimulate Involvement

One turns reluctantly from the *what*—the books themselves—to the *how*: how to use the literature. Again, relevance is important. The technique on *how* to use literature must be relevant to the

particular work. For example, we can fashion Miss Hickory out of hickory nuts (*Miss Hickory* by Carolyn Bailey, Viking, 1946) with some relevance to the action of the story, but what use is there in making Hobbits out of coconut shells? It would be about as relevant as making coconut shells out of Hobbits. At such times the question of *how* ought to be changed to *why* and *why for heaven's sake?*

This is simply one more argument for knowing the works which we present. A good book for children is usually distinguished by its uniqueness from other works. Techniques for using children's books should capitalize on this uniqueness. To teach books we have only scanned, or hastily selected from a list, is deadening and misleading. Besides, it is dull. We should realize that one advantage of being a teacher is the opportunity to read stacks of children's literature as a necessary part of the profession. It is perfectly respectable. No one need know that we enjoy them—no one, that is, but the children.

How sad it is that some children do not have the same freedom to read! We ought to reconsider the dictum: "When and if you finish your work, you can read a book." As the proponents of individualized reading remind us, the first order of business in reading class is *reading*. We need to provide, above all, time for reading and accessibility of reading material. Since many homes provide neither, we might well establish a reading corner in the classroom—an out-of-traffic place with a soft rug, a couple of comfortable chairs, and a small bookcase filled with materials whose value we are sure of.

But time, accessibility, and our own growing knowledge of children's literature, though necessary, are not always sufficient conditions. My cat, Pandora, thinks they are ridiculous. She watches me in my reading chair absorbed in *A Wizard of Earthsea* by Ursula K. Le Guin (Parnassus Press, 1958) and she wonders if I am dead, sleeping, or in a catatonic trance. She perceives reading as a waste of time or worse. I should be socializing with her, opening cat food, or catching mice.

Some children agree with Pandora. For them, reading is a threat to other things they would prefer to do. It is a lonesome job. The reading chair and the reading rug are a jail, and the book is a blindfold. What then?

There are several possibilities. Dyadic reading, in which two pupils select a book of common interest and take turns reading to each other, is sometimes effective, as is formation of interest groups, where several pupils read aloud or discuss favorite selections. The sudden wealth of excellent paperbacks for children—reprints of some of our best titles—gives multiple copy availability, which suggests all sorts of procedures for alleviating the loneliness of reading as a one boy or one girl task. Recently a student teacher obtained ten copies of *The Wind in the Willows* by Kenneth Grahame (Avon Library Book Edition, 1965) for six dollars and turned it into the most exhilarating twelve-day excursion that ten fifth-graders ever had! For this group, sharing Toad's "large and very expensive motor-car" can outdistance *Chitty Chitty Bang Bang.*

Psychologists talk of *set*: not referring to the need to rest one's feet while reading, as I once supposed, but the need to approach an activity with a warmed-up engine. Put it this way: one child picks up a book with all sorts of wild anticipation about what he will find there, while another picks up the same books and feels he is handling a mass of wood pulp smeared with ink. How do you alter the latter condition into the former?

The movie people have one idea. You give a preview or teaser—just enough to suggest something alive hopping around inside the book. Those fires Muggles sees on the mountain indicate that the Mushroom People are about to invade the valley (*The Gammage Cup* by Carol Kendall, Harcourt, Brace, 1959). Lysander Bochamp can make wild animals dance by playing his fiddle, but that is a very dangerous thing to do, as you will discover when you read *The Fiddler of High Lonesome* by Brinton Turkle (Viking, 1968). Just be careful, in trying to raise expectations, that you don't satisfy them instead. Early literary experience rests on suspense, not the *how* so much as *whether.* "How did the Borrowers escape the rodent killer?" is to divulge that they *did* escape, telling something that the book wants to tell. "*Did* they escape?" is a better question for establishing set.

It is a good idea, too, to help pupils become self-setters: to teach them how to preview a book for themselves. Many hastily pick a title from the shelf and commence the mile long journey in print

without the faintest idea down what avenues it may lead. Teach them to scan a bit first—to get a bird's eye view of the contents—and to conjecture about what is going on in the pictures. Then the actual reading, more leisurely in pace, can begin with some sense of direction.

Your most effective work with literature may reside in interpretation. The eager reader, the constant reader, uses all that he knows in interpreting print. From a scant description, he can infer a whole setting. From a few actions, he formulates a whole life history. How can we foster and nurture the ability to interpret?

Open questions and open activities seem to be one good way. It is sad to learn through studies such as that by Frank Guszak (*2*) that such techniques are neglected in many classrooms. Might this neglect result from our lack of familiarity with children's literature? Or perhaps it is lack of familiarity with the techniques themselves, or their importance.

An open question is raised but not answered in the book being discussed. In other words, it is relevant, but it is not a rehash. "What was Max's mother doing while Max was off visiting the Wild Things?" probably has more relevance than "Where was Max's father all this time?" and it is not a literal item answered in the book, as would be a question such as "What did Max threaten to do to his mother?" (*Where the Wild Things Are* by Maurice Sendak, Harper and Row, 1963).

The open question invites diversity of answers. These, too, can be evaluated on the basis of their relevance to the work. Nothing so quickly reveals a child's ability to enter into literature as his response to an open question. Is his response relevant? Does it show imagination in relating ideas from the story and from other experience? Does it show unusual combinations of ideas and synthesis—traits generally associated with creativity? Does it show happiness? Perhaps the happiness factor has been underestimated recently, though our expressed value system ought to hold it dear. If you have to measure it in order to treasure it, perhaps some researchers will help by devising an Open Question Happiness Variability Calibrator.

Very useful categories of open question are reported elsewhere (*4*), and include those that stimulate inference about place, character,

and plot; those that examine various points of view or stances within the story; those inviting the respondent to relate his own experience to the story; and those dealing inductively and tentatively with basic plot or what James Squire (*5*) calls "form consciousness." Very briefly, these can be illustrated with Ed and Barbara Emberley's *Drummer Hoff* (Prentice-Hall, 1967):

1. Why are they firing the cannon? Is anyone watching "beyond the picture?" How did Drummer Hoff get an important job like this?

2. Mrs. Hoff, tell us about your husband: why does he stand that way and never look around? Does he act like that at home? Ladybug, there you are in nearly every picture. Why? Isn't this a dangerous place to be a ladybug? How do you account for the noise around here?

3. Whose job is the most important in the story? When have you had a most important job like that?

4. Why does the author begin with the lowest rank and lead us to the highest rank? Do you know other stories with this kind of build-up? Where do you find the most important page in the story?

It isn't fair for teachers to do all the questioning. Teach pupils early to value open questions. Teach them some of the categories that can be used to formulate such questions. Literature used effectively is a relevancy-based eager takeover, where teacher-directed questioning and activity are continually being supplanted by pupil-directed, pupil-inspired questioning and activity.

Most of the best known activities for literature enrichment—picture making, collage making, puppetry, dramatization, pantomiming, staged reading, model building, filming, sequel writing, choric speaking, related reading—become their relevant best after open questioning.

What one has, then, is a sequence for meeting the challenge involved in using children's literature effectively. Begin with a teacher who reads widely, selectively, and with infectious joy. That is the teacher who can give pupils a *set* for reading: a time, a place and motive to get the reading process in motion. As reading proceeds, and after it is finished, open questions and activities for interpretation evolve. It is a sequence akin to the house that Jack built: this is the teacher who read the book that led to the set that inspired

the child to read the book that produced the interpretation that resulted in activities that enlivened literature now and for a lifetime.

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The Literate Adolescent in an Age of Mass Media

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A Redefinition of Literacy

SINCE THE LITERATE MAN has traditionally been defined in terms of print, reading education has attempted to give the child, and subsequently the adolescent, some competence in handling written verbal symbols both critically and imaginatively. Ideally, teachers have attempted to strike a balance between the emotional *reserve* needed for factual prose, and the emotional *release* prompted by fiction. If the learner is an enthusiastic and creative reader of quality literature, he is not literate if he is unable to read the daily newspaper critically. The youngster who reads the newspaper critically but is incapable of observing the world around him and responding creatively to good literature is not literate either. Unfortunately, large numbers of adolescents read neither newspapers nor quality literature. They are too busy actively responding to the stimulations of the mass media. Such present media developments as the motion picture, television, filmstrips, 35mm slides, and electronic devices for sound and light provide the adolescent with dimensions of experience in sight, sound, and movement, all of which we have only just begun to appreciate. Future media developments will provide dimensions of experience which we cannot begin to anticipate.

The traditional definition of literacy is thus too narrow to serve the needs of today. It is important to speak and teach in terms of oral, aural, and pictorial literacy. The mass media demand it.

The Challenge of the Mass Media

Teaching students how to handle the mass media critically and creatively is a challenge few teachers have so far accepted. Yet,

since the electronic world of the media bombards us with an assortment of sensory stimuli, we no longer live in a world where adequate response to only one or two kinds of stimuli can be assumed to be sufficient for intelligent functioning. McLuhan put it this way in *Understanding Media*:

> Just as we now try to control atom-bomb fallout, so we will one day try to control media fallout. Education will become recognized as civil defense against media fallout. The only medium for which our education offers some civil defense is the print medium. The educational establishment, founded on print, does not yet admit to any other responsibilities.

Public education must reflect on the accusation that it is still rooted in a pre-media print era. That teachers are probably sick and tired of being told this does not make it any less true. Teaching people to read is not enough any more. Telling them how language works, without asking them to undertake a disciplined investigation of different types of media is insufficient preparation for living; and language learning without such investigation is probably irrelevant.

The teaching of English at all levels of public instruction is having a hard time catching up with the electronic era. With some scattered and sometimes notable exceptions, neither the curriculum nor the methodology of English has been able to shake clear of the traditional dependency on the written page. If it were simply a question of English education's being slow to adapt to the spread of television, things would not be so serious. But English is not only oriented to a pre-television age, it is in a pre-motion picture, pre-radio era. Teachers have generally not only neglected the mass media, they have failed to exploit or even use at all some of the most commonly available electronic equipment in teaching language and literature. At this point, some concrete suggestions for action are called for.

Approaching Literature Visually

If the study of literature, for example, is to produce a "literate" man and thereby fulfill its principal function of educating the

imagination, it is important that literary experiences stimulate the student's imagination as strongly and as frequently as possible. For a variety of reasons, much of the literature that is taught from textbooks fails to arouse such stimulation. Printed linguistic appeals to the senses are generally undramatic and uninteresting compared to the multi-sensory stimuli of the mass media. It is no wonder that a television program or a motion picture can easily woo the pupil from the printed page. Is it possible, then, for teachers to lift a piece of poetry or prose off the printed page so that it will attack the imagination of young people conditioned by the mass media? Is it possible, for instance, to excite and stimulate both learners and teachers who have come through traditional educational programs to read and write poetry with heightened powers of observation and appreciation?

Two current projects at the University of Calgary provide some answers to these questions. One project involves the use of poetry as raw material for the production of motion pictures. The teacher begins by asking his class about a selected poem: If we were going to shoot a motion picture about this poem, where would we begin? What is the first thing we would see? Would we try to depict the first line literally, or would we lead up to it by shooting more generally for atmosphere? Would we need close-ups? Would we need human figures? Why? Where?

As the "raw script" of the poem is gradually structured in terms of the visual, the collective imagination of the class is sharpened. Perhaps for the first time the students are forced to think hard about the visual and dramatic details of literature. In doing so, they are probably "studying" a poem in greater depth than ever before. This approach, of course, is also a stimulating way to look at a scene from a short story, play, or novel.

A further sensory dimension is added when an accompanying tape-recorded sound track is planned. What background music or sound effects should we use? When do we read the words and when do we keep silent? How do we use sound to change mood and tempo?

At Calgary, members of the English education faculty put together samples of the kinds of short 8 mm color films and accom-

panying sound tracks suggested above. Using inexpensive cameras and avoiding the use of sophisticated equipment, they then said to preservice and inservice teachers: "If we can do this with simple equipment and without previous experience, so can you." Teachers not only can, they do. Teachers and pupils who have never held a camera in their hands have been making short films and sound tracks to illustrate poems they have selected themselves. The teachers report that looking at literature as the raw material for class-produced motion pictures has been an imaginatively dynamic experience for them as well as for the young people in their classes.

Films and haiku

In a related project, an attempt was made to encourage motion picture production with poetry the teachers wrote themselves. It was hoped that this technique might stimulate the imaginations and heighten the powers of observation of preservice teachers so that they might do the same with their pupils.

A specific type of poetry, haiku, was selected for this project, since it was felt that this form would lend itself well to a multimedia approach. Articles in professional journals attest to the value of haiku is a way of motivating the writing and oral interpretation of poetry at a wide variety of instructional levels.

The haiku form developed in seventeenth century Japan. It consists of a unit of three lines containing seventeen syllables: five syllables in the first line, seven in the second, and five in the third. Traditional Japanese haiku usually contained a word to suggest the season of the year, and thus is seasonal as well as being sensual—involving imagery and mood. Modern haiku is more concerned with everyday occurrences which evoke personal thoughts, feelings, and emotions. Haiku provides an opportunity for the writer of any age or ability level to draw on his own personal background to arouse a response in the reader through a disciplined yet simple verse form.

In this project, preservice teachers were introduced to haiku poetry, wrote their own haikus, and read them to their fellow students. Samples of the 8 mm color films produced as part of the project described earlier were then shown to them, as well as film

clips made by the faculty to illustrate haikus they had written. The students were then told that the motion picture camera belonging to the department of curriculum and instruction was available to them to make a film clip to illustrate a haiku they might like to write. They were taught to use the camera (which is very simple to operate), how to pan, zoom, and fade. They were then free to take the camera anywhere they chose. Film and developing services were provided by the department. When all the haikus were written and all of the film clips completed, a session was devoted to showing the films, reading the haikus, and evaluating both the choice of the "raw material" in terms of the content of the haikus and the filming techniques.

The students filmed a wide variety of scenes and situations. Much of the camera work was, as expected, amateurish, but that in no way diminished their enthusiasm for the method. One boy focused on a pile of burning leaves, then panned slowly up the bare tree to accompany this haiku:

Once those leaves had life
And gave life to that gaunt form
Their time is past now.

Another student panned the interior of the library:

Captives, golden caged
Scratch dry print for meagre crumbs
Outside, free, birds jeer.

Zooming in slowly on a sewer grating (manhole cover) produced a striking medallion-like effect, and these whimsical reactions:

You could have been square.
Where are your four perfect sides?
Put up with your fate.

A round mind is good.
Far better than a square mind.
You're ahead of me.

Finally, this charming haiku from a student who set a swing in motion in a deserted November playground, then turned on the camera:

You, Cold Winter Wind,
Chased all the laughter away
Now I swing forlorn.

Student reaction to this technique was extremely positive. Most students wished to use the technique in their student teaching, and, as a result, a unit was planned and taught by a number of preservice teachers at both the elementary and secondary grade levels. In addition, the film clips shot by the authors were shown to pupils at these various instructional levels, and haikus were written to illustrate them, thus reversing the technique. Among the haikus were these, written by "literate adolescents" at the secondary level:

Oh what a weekend!
With all the dancing and tears
It should have been fun.

Curly hair is out
And skirts are getting longer
This is called progress?

Sit there, calendar
You truly know how to live
Each day in itself.

One student produced this striking paradox:

He is different
In many ways, except
He is a foreigner.

Planned future projects involve producing 8 mm films and 35 mm color slides to illustrate other types of poetry written by pupils, including limericks, ballads, and cinquains. Prose selections, both pupil-written and textual, will also serve as "raw script" for other multimedia projects.

The literate adolescent is turned on and tuned in—on all sensory channels. The mass media is today and tomorrow and the future. Not only are the mass media and electronic equipment useful, they are essential to a concept of literacy that is broad enough to encompass all aspects of critical and creative communication.

Interpretation and Appreciation: The Mind Set for Reading Literature

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The Concept of Mind Set

IN ANY CLASS on the teaching of reading in the content subjects—a class that brings together student teachers of science, social studies, mathematics and English—one finds that the discussion and lecturing on the teaching of word skills flows along very easily. Each subject matter specialist can see that he should take responsibility for teaching both the pronunciation and meaning skills of the vocabulary in his subject area. Work on word skills is rather neat. Actual word lists are discrete from subject to subject, but transfer skills are the same in all. Everyone is content and mutually supportive.

A problem arises when the topic of interpretation is introduced. If one asks a history student what he looks for as he reads a novel, he can generally say that he would look first for plot or character. He knows *that* much about English! A question directed at a science student about the suitability of reading for plot and character in a history book makes him snort. He knows *that* much about history reading! But ask each subject area specialist exactly what kinds of thinking he considers a reader should be doing as he starts to read in his specific subject area and one hears some very curious answers.

Most students, no matter what their subject of study, seem to have acquired a fairly basic grasp of what the English teacher asks as his pupils read a novel. Apparently, the English teacher does the best job of guiding the reading process and in implanting a "mind set for reading novels" in the consciousness of his pupils. But few fledgling history teachers can give any clear statement about what thought processes should go on in the mind of the reader as he starts to read a history text. Sometimes they will say vaguely, "It

depends on what he wants to get out of the reading." Asked what purposes the reader *might* have, a look of helplessness appears.

The same things can be said about science teachers in training. Often they say that they understand the subject matter they are to teach because it was lectured to them and demonstrated to them in their college classes. But ask them to jot down a list of the questions which, they think, a reader should be able to answer after having finished a chapter of science reading of the Chem Study or the PS.S.C. physics type and they cannot do it.

This kind of questioning can introduce to prospective teachers the concept of a "mind set for reading" that varies with the subject to be read. And it can set the stage for a genuinely enthusiastic search for terms to use in a descriptive analysis of the mind set for reading in each subject area. Vagueness in such descriptions is reduced if interdisciplinary groups produce them, since each subject matter specialist is pressed to be clear about his thinking by the others in his group.

Following is a series of edited statements produced by a group whose task it was to produce a "job description for reading a novel." This activity was motivated by two English teachers who said that they are concerned not merely with *interpretation*, but with *appreciation* as well. At first the committee had to work through some confusion created by one of the teachers when she said that the two terms were synonymous in meaning. Eventually, this discussion became the starting point for the statement.

The Mind Set for Reading Literature

Interpretation and Appreciation Are Not the Same

Although some writers use the terms as if they were interchangeable, the terms do have different meanings.

Interpretation would involve basic comprehension—getting at the author's basic meaning, understanding his basic theme. Appreciation goes beyond interpretation and involves the ability to judge the quality of the author's writing. In the elementary school this may be limited to a generalized response to the "rightness" of what an author says or, for that matter, a negative response to the "jar-

ring" notes. By secondary school, appreciation should be developed into the ability to see clearly at least some of the ways in which the author creates his effects and the ability to make some statement about them.

In both processes, interpretation and appreciation, there may be a component of emotion. In interpretation, emotion would be stimulated by content. In appreciation, emotion would involve a response to the author's technique. A parallel might be found in two people looking at the same painting. One person may be able to interpret the painting, grasping its significance or intent, without being able to respond to the painter's skill. The other may be able not only to interpret but be able to understand fully, and so appreciate, how the artist achieved his effects with design, color, and technique.

Interpretation Is Getting the Meaning from Surface Structure

The reader of a novel should understand from the beginning that the serious author writes for the purpose of conveying to us his statement about living. The reader's mind-set, then, must always be in the direction of discerning this purpose or theme. He will assume that the author will not state his theme directly but will use a "surface structure" of events, characters, and setting to convey his statement. He will also assume that the author will most commonly use a basically chronological organizational pattern as a framework.

The reader of a novel, then, must first concern himself with the action of a story and its sequencing. He will constantly ask himself not only "What happened?" but "Where does this event fit into the total sequence and how does it move the plot forward?"

The reader will concern himself at the same time with an author's clues about his characters. Within each set of events, characters speak, act, are in repose or are described by others as speaking, acting, or being in repose. Readers will assume that the author has a plan for what the character says or does; and so all clues to character will be sought and considered carefully.

For each event, the author provides some setting of time and place. The reader should read carefully so that he "digests" these clues and carries in his mind a clear background for action and characters.

A fourth aspect of interpretation is the interpretation of the language itself. The reader must be able to understand the meaning of the vocabulary, figures of speech, references to mythology, and the author's imagery.

If a reader has understood the action and followed its sequence, gained some insight into character, noted the clues to setting, understood the language, and out of all these strands has been able to discern something of the author's theme or purpose, he can be said to have interpreted the basic meaning of the work.

Appreciation Is Response to "Deep Structure" and Ability to Assess the Total Value of Work

Deep structure. Given an understanding of the basic meaning of a work, a secondary school reader may be said to be on the way to literary appreciation if he is able to discern at least some of the technique (deep structure) that goes to make up the author's artistry and to make some evaluation of its effectiveness.

As a beginning basis for analysis, the reader should take special note of any pattern of development which departs from the most common order—the chronological. The sensitive reader will be aware that the departures from chronology have a purpose in themselves. He seeks, therefore, to discover the reason for such departures and makes some assessment about whether they have had their desired effect.

In relation to the events, the reader who has some skills in literary appreciation will also see that the author provides events not just because they give the story "activity" and prevent it from being dull, but because they are the kinds of activities that are particularly related to the author's theme. He may wish to focus attention on the activities themselves as a reflection of the society in which characters live, or he may have chosen them as the kinds of activities in which the characters best reveal themselves. The reader, then, responds to the rightness of the author's *choice* of events.

The reader who has a goal of appreciation will look not only at what a character is like on the surface or what he does, but, whether he "rings true." The discerning reader will be able to tell whether the author has created a person who has shape and vitality and is believable, or one who is simply a hollow shell rigged for the

convenience of the author to mouth certain statements and act in certain ways.

Furthermore, the reader who reads to appreciate a work will seek to discern the reasons behind the author's choice of time and place as setting for the action. He will be alert to the significance of the choice of era and the surroundings in which the author places his people, and their actions.

Finally the reader who seeks to read for values beyond the interpretation level in language will need some ability to respond to the author's characteristic mode of expression, or use of language. He must be able to see the purpose and sense the the reasons behind the choice of sensory images, figures of speech, allusions, and even of adjectives.

Assessing the total value of a work. The final judgment about a work must be in terms of whether it has truth, significance, and language of high quality. Does the reader finish his reading with a satisfied feeling—a feeling that the author has, in fact, produced a statement about living which has life of its own and is worth being stated? If the work has truth and yet is focused on trivial experience, it cannot, in the long run, be expected to live.

Teaching mind set for reading novels

In the preceding statement, a deliberate effort was made to separate interpretation and appreciation skills so that they could be examined separately. If the statement is at all valid, one must conclude that when a teacher seeks to lead pupils into an examination of a work, she should be very much aware of the two levels of response and seek to develop security with the easier level—interpretation—before attacking the problem at the higher level.

The teacher should program her teaching to move from interpretation of easy materials to appreciation of materials of the same difficulty, thence to interpretation of harder materials, and finally to appreciation of harder materials. Attempts to plunge into appreciation before interpretation of material at any level will likely result in failure or real distate where the pupils are concerned.

Programing instruction should involve not only directing readers towards type of response and level of materials but also should take into consideration levels of response within each task. Teachers should not merely ask open-ended questions and leave pupils to find the language to express their thinking but should provide possible alternate answers to specific questions, and ask pupils to choose the best possible answer. Of course, the teacher can encourage pupils to be creative in response, leaving open the possibility of a genuinely individual response. But careful guidance initially will open the door to creativity later.

A good idea of what is meant by "programing response" is to be found in Andresen's work (*1*) in helping children to move gradually into the ability to discern an author's theme or purpose. He describes a scheme (called a Profundity Scale) for interpreting theme on several planes, moving through physical, mental, moral, psychological and, finally, philosophical planes. Andresen suggests that school pupils can learn gradually to understand certain principles of discerning theme through application of the Profundity Scale. This is the kind of technique that seems very promising and suggests that the whole area of appreciation of literature need not be approached as if the atmosphere were so rarified as to be unable to support a little life and the beating of wings. The development of the equivalent of profundity scales on which one might base interpretation and appreciation of character, setting, and language would do much to make secondary school pupils less despairing about what their literature teachers expect them to do with questions that go beyond simple plot sequence.

Finally, it should be said that although teachers must be constantly aware of the difference between interpretation and appreciation and couch their questions in the desired direction, they need not assume that the two processes will always occur separately. The more competent the reader in terms of basic skills, the more likely he will be able to carry on the interpretation process almost unconsciously, using his thinking energy to solve the problems of appreciation. By the same token, the pupil who is struggling with basic interpretation will need help with that process before he can release any energy for the more difficult task of appreciation.

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